

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(January 1, 1951, to June 15, 1951)**

**Hollywood Arts, Sciences and Professions Council (ASP)**

In December, 1950, Los Angeles Informant [redacted] advised that the ASP continues to be the most important Communist controlled organization among the Hollywood intellectuals and professional people and its importance lies in the fact that it numbers among its membership a number of well-known people associated with the motion picture and allied industries. Los Angeles Informants [redacted] and [redacted] advised that during November and December the organization, in addition to its campaign on behalf of the "Hollywood Ten" also concentrated on a campaign against the "McCarran Law."

The ASP had scheduled a meeting for January 5, 1951, at Troupers Hall in Los Angeles but on the day before the meeting the hall cancelled the reservation. Los Angeles Informant [redacted] advised that the cancellation was the result of a contact with the hall by representatives of the Screen Actors Guild who advised the manager of the hall that the ASP was a Communist front organization.

The meeting of January 5, 1951, was transferred to the New Globe Theater and was attended by approximately 200 individuals. The program began with a chronicle of the birth of the Bill of Rights and the struggle against Alien and Sedition laws and then attempted to show the parallel of these laws with the McCarran Act. The principal speakers at the meeting were Carey McWilliams and Reverend Einar Engberg. Thereafter, Karen Morley appeared on the stage and read a letter to President Truman urging that he use his best efforts to repeal the McCarran Act. The audience voiced its unanimous approval of the sending of the letter. [redacted]

On January 30, 1951, the ASP furnished to its members a ballot listing officers and members of the Executive Board for the year 1951 which reflected that the ballots would be counted on or after February 9, and the first meeting of the new board would be held on February 14, 1951.

With reference to the officers nominated, it was noted that two of the three vice-chairmen nominated were Gale Sondergaard and Reverend Stephen Fritchman, both of whom have been identified as Communists.

The 57 nominees for the Executive Board were broken down to include representatives of each of the various divisions of the ASP and the nominees who have been identified as Communist Party members from each of the divisions are as follows:

- Music Division - Of the six nominees, Sam Albert, James Arkatov, Naomi Boss and Joseph Eger have been identified in the past as members of the Communist Party.
- Arts and Architecture Division - Of the six nominees, Gregory Ain, Edward Biberman and Garrett Eckbo have been identified in the past as Communist Party members.
- Medical Division - Of the five nominees, Doctors Murray Abowitz, Joseph Hittleman, Richard Lippson and Thomas Perry have been identified in the past as Communist Party members.
- Dance Division - Of the six nominees, Paul Barlin, Libby Burke, Sue Remos, and Rhea Wachman have been identified in the past as members of the Communist Party.
- Radio Division - Of the five nominees, Jack Robinson and David Robison have been identified in the past as members of the Communist Party.

**Film and Field  
Theater Division**

- Of the fourteen nominees, Lee Barrie, Herbert Biberman, Paul Jarrico, Howard Da Silva, John Howard Lawson, Mitchell Lindeman, Connie Lindeman, Albert Maltz, Shimen Ruskin, Waldo Salt and Frances Williams have been identified in the past as Communist Party members.

Among the eleven nominees for members-at-large of the Executive Board, Helen Blair, Ann Parks Feldman, John Lee, Rabbi Franklin Cohn, Sonia Biberman, Ben Margolis, and Victor Shapiro have been identified in the past as Communist Party members.

[REDACTED]



**XIX - Communist Infiltration of Intellectual Groups  
(June 15, 1951, to April 15, 1952)**

**Hollywood Arts, Sciences and Professions Council (ASP)**

The Hollywood Arts, Sciences and Professions Council, hereinafter referred to as the ASP, has been characterized by [REDACTED] head of the [REDACTED]

as a completely communist-dominated group for intellectual and professional people in Hollywood although membership in the ASP does not of itself necessarily connote membership in the Communist Party. [REDACTED]

During the past year, the ASP has remained the predominately active Communist-controlled organization among the Hollywood intellectual and professional people. Its major activities have been directed toward such matters as peace propaganda, continued defense of the Hollywood Ten, attacks upon the House Committee on Un-American Activities hearings, repeal of the Smith Act, defense of the arrested CP leaders for violation of the Smith Act, the possibility of getting more Negroes into cultural pursuits including motion pictures, and finally a pressure campaign for the reinstatement of three doctors who were recently dropped from the roster of physicians at the Cedars of Lebanon Hospital and who were all members of the Medical Division of the Hollywood ASP.

In connection with the activities of the ASP in attempting to get more Negroes into cultural pursuits, a membership meeting was held at its offices at 7410 Sunset Boulevard, Los Angeles, on December 18, 1951. The announced purpose of the meeting was to hear a discussion of the subject "Jim Crow, Cultural," and what could be done about it, particularly in the Hollywood motion picture industry.

The principal speaker on this subject was film writer Fred Rinaldo, an individual whom the HCUA unsuccessfully endeavored to subpoena for one of the Committee hearings during the past year and who has been named by four witnesses in sworn testimony before the Committee in September 1951 as having been affiliated with the CP in Hollywood. Attendance at this meeting consisted of approximately thirty-five members.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

WCT:rep



In discussing the subject of "Jim Crow, Cultural" and discrimination against Negroes in the cultural field in general, Rinalde pointed particularly to the motion picture industry and the lack of opportunity for Negro artists in this field. He discussed his views on the subject generally and pointed out that the ASP organization in particular should take steps to cure this evil and make it possible for more Negro artists and workers to enter the motion picture field. He urged those in the ASP who had connections and contacts with important people in the film industry to pressure these individuals to open up employment in films for Negro artists and other workers.

[REDACTED]

With regard to the continued fight of the ASP against the HCUA hearings, [REDACTED] identified above, advised on January 24, 1952, that what appeared to be a new Communist front organization was being organized for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been subpoenaed or may be subpoenaed before the HCUA at its forthcoming Los Angeles sessions. According to [REDACTED] this new organization was called the Citizens' Committee to Preserve American Freedoms and it had as its Chairman Dr. A. A. Heist, who is the Executive Director of the local chapter of the American Civil Liberties Union. The purpose of this committee was to rally prominent people to the defense of doctors and attorneys subpoenaed to testify before the HCUA.

With regard to this organization, [REDACTED] advised on February 6, 1952, that this group had set up offices at 6513 Hollywood Boulevard in Hollywood adjoining the offices of Attorney William B. Ertman, Sam Houston Allen, William M. Samuels, Fred E. Steinritz and Aubrey I. Finn, all of whom were named by David Aaron as CP members during Aaron's testimony before the House Committee on January 22, 1952.

The Citizens' Committee to Preserve American Freedoms held its first public meeting at the Arlington Theater, 2517 West Washington Boulevard, Los Angeles, on February 12, 1952. According to [REDACTED]

[REDACTED] who was present at this meeting, the attendance was estimated to be between 700 and 800. [REDACTED] noted that during the meeting the Chairman announced that the purpose of this organization was destruction of the Un-American Activities Committee and the defense of those persons "persecuted" by the Committee.

The above organization held a dinner at the Hollywood Athletic Club in Hollywood on Sunday evening, February 17, 1952. Attendance at this affair was by invitation only, according to [REDACTED] who was present. Informant advised that the invitation noted that this Committee is dedicated to maintain American rights for all; that it agrees with the American Civil Liberties Union that "nothing is so un-American as the Committee's (HCUA) own activities"; that the purpose is to acclaim and apply the Bill of Rights every day in every way for doctors, lawyers, journalists, unionists and every other person.

According to the above informant, this organization had been organized to operate against the HCUA and to continue to do so until the HCUA is dissolved and that it is also proposed to organize similar committees in other cities throughout the country.

[REDACTED]

With regard to the three doctors who had been released by the Cedars of Lebanon Hospital, [REDACTED] previously identified, advised on February 20, 1952, that these three doctors were Murray Abowitz, Richard Lippman and Alexander Pennes, all of whom were important and active members in the Medical Division of the ASP. She continued that this incident had resulted in the formation of the Committee for Medical Freedom. She stated that while publicly there is no official connection between this group and the ASP it actually was set up

directly by the ASP. As proof of this she stated that she attended a meeting of the Medical Division of the ASP at the home of Dr. Morris Feder who was known to [redacted] as a member of the Los Angeles Communist Party during the 1946-1947 period. This meeting was attended by 40 to 50 members of the ASP and its principal speaker was Joe Joseph, the National Executive Director of the National Council of Arts, Sciences and Professions. During the speech Joseph told the meeting that there are many people who sympathize with the ASP yet cannot accept the ASP's entire program. Referring to specific issues such as the subpoenaing by the HCUA of numerous witnesses from professional fields and the issue surrounding the dismissal of three doctors from the Cedars of Lebanon Hospital staff, Joseph told the meeting that we (ASP) have established subcommittees on organizations such as the Citizens' Committee to Preserve American Freedoms and the Committee for Medical Freedom. He continued that the Committee for Medical Freedom is for the purpose of supporting the three doctors in their efforts to be reappointed to the staff of the Cedars of Lebanon Hospital at Los Angeles.

[redacted]

On February 23, 1952, the Committee for Medical Freedom held a meeting at Larchmont Hall in Los Angeles which was attended by [redacted] previously identified. Attendance at this meeting was between 500 and 600 people and the three released doctors were introduced by Mrs. Sylvia Miller who was identified by [redacted] in 1947 as a member of the CP in Los Angeles. It should be noted here that Dr. Murray Abowitz has been identified by [redacted] as a member of the CP in Los Angeles in 1947; Dr. Alexander Pennes was identified in January 1952, by [redacted] former CP member, as having been a member of the Medical Branch of the CP in Los Angeles in 1947; Dr. Richard Lippman was identified in January 1947 by [redacted] as a member of the CP in San Francisco prior to his coming to Los Angeles.

Dr. Pennes spoke on the issue of the Cedars of Lebanon Hospital's dismissals stating that the only basis for his dismissal from the staff there was because his name had been mentioned in the course of the HCUA hearings in Los Angeles last September.



Dr. Abowitz spoke on the same issue and said that the Cedars of Lebanon Hospital had found it necessary to put extra help on its switch board to take care of protest calls which it received as a result of the dismissals.

Dr. Lippman was the last speaker and the gist of his remarks was the 'loyalty boards, loyalty oaths and un-American committees have affected every field of science.

The Executive Board of the Medical Division of the ASP met on February 1, 1952, at the home of Dr. Max Schoen, 595 1/2 North Spaulding, Hollywood. According to [redacted] Dr. Schoen was recruited into the Los Angeles County Communist Party in approximately 1946. [redacted] attended this meeting at which further discussion was had in regard to action to be taken on the Cedars of Lebanon Hospital issue. It was decided that the main concentration should be on getting signatures on petitions demanding the reinstatement of the three dismissed doctors. It was also decided that a letter was to be prepared by John Howard Lawson to be sent to prominent scientists all over the United States explaining the Cedars of Lebanon case and requesting a statement as well as a contribution.

[redacted]

**III COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(July 15, 1952, to February 15, 1953)**

**Hollywood Arts, Sciences and Professions Council (ASP)**

The Hollywood Arts, Sciences and Professions Council, hereinafter referred to as the ASP, has been characterized by

as a completely Communist dominated group for intellectual and professional people in Hollywood, although membership in the ASP does not of itself necessarily connote membership in the Communist Party.

Although a reliable informant of the Los Angeles office, advised in November, 1952, that the general membership of this organization has steadily decreased to a point where as of November, 1952, there were only 270 members who were currently paid up in their dues, the ASP has remained the predominantly active Communist-controlled organization in the Los Angeles area. Its major activities during the past year have been directed toward such matters as peace propaganda, attacks upon the HCUA hearings, support of the campaign for clemency for the Rosenbergs, repeal of the Smith Act and a campaign for getting more Negroes into cultural pursuits including motion pictures.

The above informant advised on August 11, 1952, that at that time the organization was in desperate financial condition and that its membership, particularly its sustaining members, had fallen off considerably which was probably accounted for by the exposures resulting from the various hearings by the HCUA. This informant continued that film writer John Howard Lawson continues to be a dominant force in this organization, that he attends meetings of the Executive Board and that his comments and analyses of various policy issues are invariably considered with considerable attention and respect. It is noted that John Howard Lawson is one of the so-called "Hollywood Ten."

With regard to the activities of the ASP in attempting to get more Negroes into cultural pursuits, it sponsored what it called an "Equal Rights Conference for Negroes" on June 14, 1952. This was an all day affair held at the Alexandria Hotel

in Los Angeles with the afternoon session being broken down into four simultaneous panels or discussions, namely Mass Media of Communications; Science and Education; Art, Music and Dance; and Health Welfare and Housing.

According to [redacted] an attorney who is a reliable informant of the Los Angeles Office and who attended the above conference, it was dominated throughout by persons who have been linked with Communist Party activities in Hollywood for many years. He estimated the attendance at this conference at between four and five hundred. The purpose of the conference was to point up the alleged discrimination against Negroes in the entertainment field particularly the motion picture industry. As a result of the conference resolutions were passed and a program initiated to force the employment of more Negroes by the film and allied industries. This program was to include the picketing of studios, delegations to film executives and publication of a new "agitational" magazine by the ASP. According to [redacted] the ASP proposed to send committees to call on various Hollywood producers with the demand that Negroes be given their rightful place in film production on all levels. This action was to be followed up with a barrage of letters and a new magazine with the ASP resorting to picket lines, if necessary, in front of each studio to force the issue. [redacted]

It is noted that just prior to the holding of the above conference a number of Negro artists in the entertainment field signed a full page advertisement which appeared in the "Hollywood Reporter" on June 13, 1952, and in which they repudiated this conference. The advertisement in effect stated that the ASP does not speak for the Negro people and that the conference was being promoted in the official Communist Party press. This advertisement was signed by such prominent Negro artists as Hattie McDaniel, Eddie Anderson and Louise Beavers.

Although he did not take part in any of the speeches during the conference, John Howard Lawson was observed to be sitting in the rear of the room and after most of the discussion on the various resolutions had been completed Lawson got up to revise and amend the entire thing. It was his thought that what was needed instead of numerous resolutions was an over-all "action program" under which there would be delegations to call on film producers, distribution of



pamphlets and literature and complete cooperation with other progressive organizations all with the purpose in mind of doing away with discrimination against Negroes and forcing their employment in the entertainment field. Lanson's suggestions, comments and amendments were accepted without question with no argument from anyone. [REDACTED]

It may be noted that the above conference was addressed by such people as Jack Robinson, Fred Rinaldo, Cleophus Brown, Adrian Scott, Mitchell Lindeman and Michael Wilson all of whom have been reliably identified as past members of the Communist Party. [REDACTED]

In the early part of July, 1952, the ASP issued a letter to its membership and friends dated July 8, 1952, calling attention to the fact that almost a month had passed since the organization had sponsored its "conference on Equal Rights for Negroes" and that during this time the various divisions of the ASP had been actively working to carry forward the program which had stemmed from that conference. The letter cited as examples the fact that the Dance Division of the ASP had secured fifteen dance scholarships for young Negroes and dancers, that the Medical and Architectural Divisions were continuing their Equal Job Opportunities Campaign with excellent results and that the Mass Communications Division was preparing a fall campaign to break down discriminatory hiring practices in the entertainment field.

The above letter sought the assistance and participation of its entire membership in these and other "equal rights" activities and called attention to the fact that a so-called "Equal Rights Continuation Committee" had been set up within the ASP to co-ordinate this program. The letter further noted that the ASP in cooperation with other organizations had already started a campaign to open the Hollywood Bowl to presentation of Negro concert artists and the hiring of Negro staff personnel there.

On July 19, 1952, it was reliably reported that Fred Rinaldo, previously identified, was eager to initiate a plan of the ASP to have a delegation call on Mr. Eric Johnston, head of the Motion Picture Producers Association, for the purpose of enlisting Johnston's cooperation in opening up the entertainment field for more Negro artists. It was Rinaldo's idea to start out by getting thousands of signatures on a petition following which there would be a meeting of all of the signers for the purpose of choosing delegates to call upon Johnston. Rinaldo wanted a deadline of August 15, 1952, set for this campaign. [REDACTED]

In connection with the fight of the ASP for the hiring of more Negro artists in the motion picture and allied industries, an article appeared in the "Daily Worker" of August 12, 1952, setting forth statistics concerning the employment record of Negroes in the motion picture industry. According to this article the following statistics were set forth: In 1951, 7 out of approximately 350 motion pictures included Negroes in recognizable roles. Not one Negro writer is under contract to a major motion picture studio. Not one Negro is employed as a story analyst. Not one Negro is an executive of a motion picture studio. Of the workers employed on the back lots, there are no Negro grips (stage hands), carpenters, painters, set designers or set erectors and of the great number of musicians employed in Hollywood very few are Negroes. ("Daily Worker," 8/12/52; [REDACTED])

As set out previously in this memorandum, the ASP purposed to initiate a new publication advancing the aims of the organization.

The first issue of this publication was finally issued in January, 1953, and is called "Hollywood Review." According to this issue, "Hollywood Review" hopes "to provide a forum for the rising protests voiced by many consumers of Hollywood entertainment over the distortions, violations and deliberate falsification of cherished American freedoms so obvious in much of the current contents of film, TV and radio fare." The principal article in this issue was one written by film writer Michael Wilson entitled "Conditioning the American Mind; War Films Show Vision Over-All Policy." The general theme of Wilson's article was that the film industry is being influenced by the Pentagon to put out films on war subjects which will condition the American people to accept the inevitability of war.

Another feature article in this issue dealt at some length with the alleged discrimination against Negro artists in the film, radio and TV industry.

In its statement of policy and purposes this issue sets forth in part "'Hollywood Review' will expose the varied aspects of the effort to degrade and intimidate the American mind; the crude and the subtle, the direct and the indirect... It is our contention that the entertainment industry is selling a product which is increasingly opposed to the best interests of the vast majority of the men, women and youngsters who consume it." [REDACTED]

To further implement the foregoing program of the ASP, in November, 1952, the ASP put out an announcement to the effect that one of its divisions, the Field Theater, had formulated a plan to establish an agency for "progressive performers" which agency would book them and represent them on an exclusive basis. The announcement noted that the "progressive performer" faces a steadily multiplying need for his services and that the recent election results show "just how effective the total black-out technique has been in keeping any progressive message from reaching the people through commercial channels."

The ASP Field Theater, however, maintains that the performer can create new channels and can break through the blackout by reaching people directly which it maintains must be done immediately and on a far greater scale than in the past.

The announcement further stated that under this new plan to represent "progressive performers" on an exclusive basis, the new agency would establish a minimum scale for performers, publicize the artists, maintain a 24-hour-phone service for bookings, insist on advance deposits for bookings, work consistently to broaden sources for bookings and handle all negotiations for the performers.

According to [REDACTED] previously identified, the above plan is a recent development and there has been no definite information received as to just how successful the ASP has been in its plan for such an agency.

#### Citizens Committee to Preserve American Freedom

This organization has been previously identified in this memorandum as a group which was organized in January, 1952, for the purpose of supporting and defending the members of the legal and medical professions and other professional people who have been or may be subpoenaed by the HCUA. According to [REDACTED] this organization is a typical Communist-influenced group formed for a specific purpose.



A reliable informant made available the first copy of the official publication of this organization, which was issued in August, 1952, and was called "Facts for Freedom." This publication announced that a "warm" welcome was being planned for the HCUA when that Committee comes to Los Angeles to open its hearings on September 29, 1952.

This publication identified the Citizens Committee to Preserve American Freedom as an organization "formed to abolish the Un-American Activities Committee as a menace to Americanism." It announced that its program is supported by broadly representative leaders in union, liberal and community affairs and that the program included plans for a giant mass meeting to be held at the Embassy Auditorium in Los Angeles prior to the opening of the HCUA hearings. It urged all interested people and organizations to invite speakers of the Citizens Committee to Preserve American Freedom to address them, to send resolutions to the President and Attorney General in Washington condemning the HCUA and to contribute and raise funds to support the campaign of this organization.

On October 3, 1952, [redacted] confidentially advised the Los Angeles Office that he had attended the above-mentioned rally at the Embassy Auditorium on September 28, 1952. He continued that this rally was in general an attack upon the HCUA and its contemplated hearings in Los Angeles.

Following the hearings of the HCUA in Los Angeles in September and October, 1952, [redacted] Universal Recorders, Hollywood, California, confidentially advised that the Citizens Committee to Preserve American Freedom had ordered 200 sets of a recording made. This recording is labeled "Voices of Resistance" and incorporated excerpts from the actual testimony of a number of witnesses who had been subpoenaed before and who had refused to cooperate with the HCUA at the above-mentioned hearings.

The October, 1952, issue of "Facts for Freedom" noted that the above-mentioned "Voices of Resistance" records were available for purchase from the Citizens Committee to Preserve American Freedom by mail at \$5 per set. It described these records as "better than any on the spot description.... which express the courage, vitality and fight-back quality of the witnesses, dramatizing an event of historical importance."

Southern California Council to Abolish the Un-American Activities Committee

According to information obtained from [redacted] a reliable informant of the Los Angeles Office, this organization was formed in September, 1952, to oppose the HCUA and to support those witnesses subpoenaed before it who intended to defy the HCUA. This group was organized at a meeting of representatives and delegates from a number of organizations all of whom were hostile to the HCUA and its probe of the extent of Communist infiltration into professional groups in the Los Angeles area.

This informant indicated that it was too early to determine whether this organization would continue as a going concern or whether it was merely a paper organization created for a specific purpose only. It would appear that the latter is the case.

According to [redacted] of the "Hollywood Citizens News" a press release issued by the above group on September 23, 1952, indicated that its headquarters are located at 5851 Avalon Boulevard, Los Angeles, which is the address of the CIO Building. This release announced that "pickets for freedom" would march at the Los Angeles Field Building all day to protest the hearings by the HCUA. It further announced that this organization was formerly established in an all day meeting on September 20, 1952, at which plans were made for the above demonstration.

It is noted that during the session of the HCUA on September 30, 1952, circulars issued by this organization were passed out at the picket line which was maintained in front of the Federal Building where the hearings took place. These circulars charged the HCUA with being the real threat to democracy and with using hysteria, smear and fear as its major weapons. [redacted]

Champions of the Bill of Rights

The "Daily Peoples World" of October 7, 1952, the day the HCUA hearings terminated in Los Angeles, carried an announcement that a rally would be held at the Embassy Auditorium in Los Angeles on October 8, 1952, under the auspices of the Champions of the Bill of Rights and that

the purpose of this rally would be to honor all subpoenaed men and women "who upheld and protected the Constitution before the Un-American Activities Committee." According to [redacted] previously identified, indications were that this group was apparently another paper organization created for the particular purpose of sponsoring the above rally. She advised that actually the program for this rally was organized by film writers Paul Jarrico, Adrian Scott and Michael Wilson all of whom are important figures in the Hollywood Arts, Sciences and Professions Council and all of whom have also been reliably identified as important members of the Communist Party in Hollywood during the 1940's.

Agents of the Los Angeles Office attended the above-mentioned rally and reported that its program consisted of hearing an excerpt from the testimony of each of the uncooperative witnesses who have appeared before the various sessions of the HCUA. Each of the witnesses who was present read his or her excerpt from off-stage over a public address system following which his or her name was announced and thereafter he or she came on stage from the wings and took a chair on the platform.

Eighty-four individuals who had been uncooperative witnesses before the HCUA were thus introduced. The program then continued with an appeal for funds and speeches by Gene Stone, Dr. Alexander Penness and Rose Rosenberg who represented the artists, the doctors and the attorneys, respectively. It is noted that all three of these speakers have been reliably identified as having been members of the Communist Party in Los Angeles.

The rally concluded with the presentation of a resolution which was unanimously accepted by voice vote of the audience and which called for, among other things, publication of a booklet regarding the recently concluded HCUA hearings, activity on an individual and organizational basis to defeat Congressman Donald L. Jackson and Clyde Doyle for re-election and to boycott employers who refuse to discontinue the use of "black lists." [redacted]

#### National Negro Labor Council

According to "The Worker" of December 28, 1952, the National Negro Labor Council, at its recent convention held in Cleveland, adopted a cultural program calling for



the organization and utilization of Negro artists, material and outlets "now dammed up and frustrated by white supremacy." This organization set up a committee consisting of Paul Robeson, William Marshall, star of *Lydia*, and John Garth III, actor and vocalist, to "assume responsibility for starting a National Negro Theater as a section of the National Negro Labor Council." ("The Worker," 12/28/52, [REDACTED])

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS**  
**(February 13, 1953 to July 15, 1953)**

**Committee for the Negro in the Arts**

On May 8, 1953, [redacted] a reliable informant of the New York Office, advised that the Committee for the Negro in the Arts continues to serve the interests of the Communist Party in New York City and propagandizes alleged acts of racial discrimination in the employment of Negroes in the arts' field. He continued that this Committee has been limited in scope to New York City and its headquarters are located at 261 West 125th Street, New York City.

On June 4, 1953, the April 1953 report sheet of this organization stated that on May 10, 1953, there would be an opening of the Negro Film Center which would house the Harlem Film School and Workshop. According to this report, this Film Center was to be the Film Chapter of the Committee for the Negro in the Arts.

**National Council of the Arts, Sciences and Professions**

The National Council of the Arts, Sciences and Professions has been cited as a Communist front by the Congressional Committee on Un-American Activities in House Report No. 1954, April 26, 1950.

On March 11, 1953, a letter on the letterhead of the New York Council of the captioned organization was received through the confidential mail box of the New York Office. This letter advertises the world premiere of "The Shout Heard Around the World." According to this letter, the premiere was to be held on March 14, 1953, and the film was produced by the Film Division of the New York Council of this organization and "is America's first peace cartoon film." Also on the program, according to the above letter, was to be a hilarious satire on old rags-to-riches movies, "Day Dreams" with Charles Laughton and Elsa Lancaster.

This letter also stated that two colored films would be shown, the recently released film "Philip Evergood" which was described as having won such high praise at the Hunter College Festival and the "Song of the Prairie" which was described as a delightful Czech satire on American Westerns.

The letter continued that the premiere would reopen the "Saturday Night Film Club" located at the Headquarters of the New York Chapter of the National Council of the Arts, Sciences and Professions. This letter indicated that the "Saturday Night Film Club" is sponsored by the Saturday Night Film Club Committee, Film Division, New York Chapter of the National Council of the Arts, Sciences and Professions.

Hollywood Arts, Sciences and Professions Council (HASP)

On January 13, 1953, the Southern California Chapter of the National Council of the Arts, Sciences and Professions, locally referred to as the Hollywood Arts, Sciences and Professions Council, held a special membership meeting at Stanley Hall, 1057 North Stanley Avenue in Hollywood for the purpose of electing officers for an executive board to operate the affairs of this organization for the current year. According to [redacted] a reliable informant, ballots were furnished to members only in good standing, who at that time were 350 paid-up members. This informant advised, however, that there are about 1,800 names on this organization's mailing list or those of the various divisions into which the HASP is broken down organizationally.

As a result of the balloting all offices and a large majority of the 40-man Executive Board are now held by individuals with reported past or present affiliations with the Communist Party and/or Communist Party front organizations. Among the more important individuals so elected were the following:

**Dr. P. Price Cobbs, Physician - Chairman.**

The 1948 report of the California Legislative Committee on Un-American Activities (Tenney Report) page 185 lists this individual as a sponsor of the American Youth for Democracy in 1944.

**John Howard Lawson, Writer - Vice Chairman.**  
During hearings held by the House Committee on Un-American Activities in 1951 - 1952, fifteen witnesses identified Lawson as having been a Communist Party member.

**Dr. Murray Abowitz, Physician - Vice Chairman of Sciences.**  
Dr. Abowitz was identified by three witnesses in sworn testimony before the House Committee on Un-American



Activities in 1952 as having been affiliated with the Communist Party. He, himself, appeared before this Committee and refused to deny or affirm past or present Communist Party membership.

Stephen H. Fritchman, Minister - Vice Chairman of Professions. According to the 1948 Tamm Report, Fritchman was at one time a member of the Board of Directors of the Committee for a Democratic Far Eastern Policy, which has been cited by the Attorney General under Executive Order 9835.

Janet Stevenson, Writer - Vice Chairman of Arts. It is noted that this individual and her husband, Film Writer Philip Stevenson, were active members of the Communist Party in Hollywood in the 1940's, according to [REDACTED] a reliable informant of the Los Angeles Office.

[REDACTED] also advised that John Howard Lawson continues to be a dominant force in policy matters of the above organization. According to information received from a technical installation on the headquarters of this organization Lawson called all the heads of the various divisions of this organization together for a meeting with him before he departed for a two-months' stay in New York City.

[REDACTED] advised that these division heads met with Lawson on March 6, 1953, to hear him outline the desperate need of finances on the part of the HASP at the present time and the necessity for obtaining new sustaining members. At that time Lawson also outlined future functions for the organization.

As of November 1952 the heads of the various HASP divisions were as follows:

Arts  
Architecture and  
Engineering  
Dance  
Medical

Edward Biberman  
Francis Dean  
Bella Lewitt  
Murray Abowitz or  
Max Shoen

**Music**

**Science and Education**

**Mass Communications  
(Film, Radio and TV)  
Field Theater**

**Cyril Tombia or**

**Joe Eger**

**Martin Ball or**

**Eleanor Pasternak**

**Fred Rinalde**

**Joan LaCoe**

**All of the above individuals have been reliably identified as having past or present affiliations with the Communist Party and/or Communist Party front organizations.**

[REDACTED] attended a general membership meeting of the HASP at its Hollywood headquarters on May 20, 1953. The purpose of this meeting was to hear a report from Dr. P. Price Cobbs and John Howard Lawson, Chairman and Vice-Chairman, respectively, both of whom have been delegates to the National Convention of the National Council of the Arts, Sciences and Professions held at New York. Lawson was the principal speaker at this meeting and told the gathering that at the National Convention he had represented the Film, Theater and Publishing Divisions of the Convention. He reported that there was considerable activity at the National Headquarters in New York and also that the final draft of the organization's "Policy and Program" would be issued shortly and further that constitutional changes had been made pertaining to the election of officers and delegates.

Lawson thereafter outlined and stressed what he said that this organization stands for, which he characterized as an action program which would be undertaken. The principal points of this program are:

- (1) The importance of "cultural liberation of the Negro," which Lawson characterized as of the greatest importance.
- (2) The continued fight against what he called the "vicious un-American witch hunt by corrupt politicians, such as Velde, Jenner and McCarthy." He stated that more and more important people throughout the country are protesting these procedures.

(3) The promotion of an international campaign to defend Charles Chaplin and to protest against his "exclusion" from the United States.

(4) The promotion of the motion picture production, "Salt of the Earth."

Larsen summed up his speech by saying there is an exciting prospect of future work; that members of this organization must pledge more activity and more fund-raising; that a dozen new chapters should be organized during the coming year; and that attacks and sneers must be met with counterattack. [REDACTED]



**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(July 15, 1953 - December 15, 1953)**

**Hollywood Arts, Sciences and Professions Council (HASP)**

[redacted] a reliable informant of the Los Angeles Office and a source close to the affairs of the Hollywood Arts, Sciences and Professions Council (HASP), informed that John Howard Lawson continues to be the most important figure in the organization.

Informant stated that Lawson sets HASP policy on important issues, is nearly always present at board meetings or meetings of the so-called "Steering Committee," and nothing of importance in the affairs of the HASP is decided without Lawson's approval. [redacted]

[redacted] a reliable informant of the Los Angeles Office, reported that at a general membership meeting of the HASP held on November 12, 1953, John Howard Lawson announced that the headquarters of the organization would be moved in the near future from its present location at 7410 Sunset Boulevard. Lawson said that a new headquarters will be obtained in an attempt to reduce operating expenses. Lawson described the current financial status of the HASP as "most grave" and indicated that a program is currently being formulated to increase membership in an effort to ease the financial burden. [redacted]

[redacted] previously mentioned, informed that at a meeting of the Executive Board of the HASP held on November 5, 1953, Lawson, who is definitely against giving up the HASP office space as a means of reducing expenses, has offered to "bridge the gap" himself by advancing funds to the Council.

According to [redacted] considerable difficulty has been encountered in raising the necessary funds to publish the HASP news organ, "Hollywood Review." This publication, intended as a monthly paper, has in the past year been issued only spasmodically about every three or four months. Lawson urged increased support for the "Hollywood Review" in addition to a drive to obtain further subscriptions. [redacted]

### "Hollywood Review"

This paper, in its June-July issue of 1953, has this to say concerning the testimony of Robert Rosen before the House Committee on Un-American Activities on May 7 of this year:

"He crawled to his corner, announced that 'he placed his country above personal considerations' and patriotically vomited fifty names into the mike . . . . Later on, though, Rosen said something about having been black-listed and not having been able to find work during the nearly two years since he had first refused to testify before the Committee . . . ."

In the same issue of "Hollywood Review," Congressman Donald Jackson of California is severely criticized because he made a speech in the House of Representatives at which time he is reported to have pledged that he would do everything in his power to prevent the movie "Salt of the Earth" from being exhibited in the United States or abroad.

### American Committee for Protection of Foreign Born

The Los Angeles Committee of the American Committee for Protection of Foreign Born sponsored a reception for Harry Carlisle, film writer, at the Park Manor Restaurant in Los Angeles on August 14, 1953. Carlisle is one of several alien Communists against whom deportation proceedings have been instituted by the Immigration and Naturalization Service.

Carlisle was given a standing ovation at the reception and among other things, he said that the Justice Department was endeavoring to link criminals with subversives as being one and the same.

[REDACTED] a reliable informant of the Los Angeles Office, recalled that Carlisle, a writer in the film industry in Hollywood during the 1940's, was regarded as an important member of the Communist Party and one who was the teacher at a number of Communist schools held for the benefit of new members. [REDACTED]

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS**  
**(July 1, 1964 - December 31, 1964)**

**Hollywood Arts, Sciences and Professions Council (HASP)**

[redacted] previously mentioned, stated he would not be surprised to see the Hollywood Arts, Sciences and Professions Council (HASP), which has been a Communist Party front organization since its inception, either go out of existence in the near future or reform under a new name. [redacted] believes that the HASP has been "pegged" for what it really is and no longer has any influence as a mass organization. [redacted] said he believes that the Communist Party is smart enough to know that it cannot reinfiltate the motion picture industry utilizing an old organization.

[redacted] a confidential source of the Los Angeles Office, stated that the one-time influence of the Communist Party within the film industry is at its lowest ebb and is practically nil at the present time. She advised the Communist Party never did influence the content of motion pictures to any appreciable degree and believes that the HASP, which was the Communist Party's principal mass organization of a cultural type, has been thoroughly exposed and discredited.

[redacted] previously mentioned, informed that the HASP continues to be the Communist Party's mass or front organization of the cultural type with the support of a group which is known as the Citizens Committee to Preserve American Freedoms and another group within the First Unitarian Church at Los Angeles, headed by Dr. Stephen H. Fritchman. [redacted] said that the once large HASP membership has dwindled to only a fraction of its former strength and that at the present time HASP is not very effective from the Party standpoint.

The Citizens Committee to Preserve American Freedoms is the subject of ongoing Bureau investigation as a Communist Party front organization and Dr. Stephen H. Fritchman is a key figure of the Los Angeles Office. The Religious Freedom Committee of the First Unitarian Church in Los Angeles has been the subject of a Bureau inquiry as a possible Communist front organization.

[redacted]



**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS**  
**(January 1, 1955 - June 30, 1955)**

**Southern California Chapter of the National Council of the Arts, Sciences and Professions, also known as Hollywood Arts, Sciences and Professions Council (HASP)**

[REDACTED] a reliable confidential informant of the Los Angeles Office who is close to the affairs of the HASP organization, advised that in recent months there has been a definite and constant decline in the membership and financial strength of HASP, together with a corresponding diminishing of public activities. In this connection, [REDACTED] noted that at a meeting of the executive board of HASP, held on April 12, 1955, the acting executive director admitted that less than 100 members had paid up their membership dues for the current year and that the organization had on hand only enough funds to carry on for a few more months.

[REDACTED] stated that recently there has been some question as to whether HASP could or should continue and that probably the most effective influence in keeping the organization going has been John Howard Lawson, a member of the HASP executive board, as well as a member of the board of directors of the national organization in New York City. [REDACTED] said that, without any question, the most influential individual in the entire organization is Lawson and that seldom is a meeting of the executive board held unless Lawson is present. The final decisions concerning most matters are submitted to Lawson and he is consulted on practically all matters of importance.

In regard to John Howard Lawson, it should be noted that the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that 15 witnesses, all former members of the Communist Party, have identified Lawson in sworn testimony before the Committee in 1951 and 1952 as having been an important figure in the Communist Party's organization within the Hollywood film industry during the 1930s and 1940s.

[redacted] reported that, although Dr. P. Price Cobbs is the chairman of the Hollywood Council, actually it is Lawson who guides the affairs of the organization. This appraisal is corroborated by a technical surveillance maintained on the organization which reported that in November, 1954, the HASP office was arranging to schedule a "steering committee" meeting rather than a regular executive board meeting. In discussing the matter with Lawson, the acting executive director wondered if Dr. Cobbs should be invited to the steering committee meeting "since he is only a figurehead anyway." Lawson thought Cobbs should be invited but not pressed to attend. Subsequently, the acting executive director did notify Cobbs of the steering committee meeting scheduled for December 2, 1954, but, at that time, told Cobbs that he need not attend if he were too busy since he could be notified later of the program of the meeting.

In reference to Dr. P. Price Cobbs, it is noted that during the hearings held by the California Senate Fact-Finding Committee at Los Angeles in December, 1954, Cobbs was subpoenaed to appear before the Committee. However, according to the afore-mentioned technical surveillance, John Howard Lawson was not particularly worried about Cobbs' subpoena since Cobbs had been very well advised in advance by Ben Murgolis.

In regard to Ben Murgolis, the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that Ben Murgolis, an attorney, was identified by nine witnesses in sworn testimony as having been affiliated with the lawyers branch of the Communist Party in Los Angeles County during the 1940s. Murgolis himself appeared as a witness before the Committee on September 30, 1952, but refused to affirm or deny past or present membership in the Communist Party.

In October, 1954, [redacted] reported that the HASP had been notified by the National Council of the Arts, Sciences and Professions in New York that the national chairman, Henry Platt Fairchild, had resigned on September 17, 1954, and

that his resignation had raised a most critical problem; that, for more than a year, the National Council of the Arts, Sciences and Professions had been without officers except Fairchild and had had no national director or executive secretary since July, 1954. There was a serious question as to whether the National Council of the Arts, Sciences and Professions could continue to exist but, in the meantime, an interim committee of five national board members would attempt to direct the activities of the organization.

The "Los Angeles Times," a Los Angeles daily newspaper, in its issue of December 30, 1954, contained a news item to the effect that the Attorney General had called upon the National Council of the Arts, Sciences and Professions to show cause why the organization should not be cited under the provisions of Executive Order 10450.

[redacted] advised that during the following two weeks the Hollywood Council unsuccessfully sought advice from the national office as to what the effect of the Attorney General's proceedings would be and what the national office intended to do about it.

In the latter part of January, 1955, the Hollywood Council finally received word from the national office in the form of a letter from Robert Morris Lovett, honorary national chairman, advising that the Attorney General had proposed adding the National Council of the Arts, Sciences and Professions to a list of "subversive organizations." The national office intended to contest the Attorney General's proposed listing but money would be required to conduct the defense and a "Committee to Defend ASP" had been organized to obtain funds for this purpose, which funds were urgently solicited.

[redacted] said that it is the understanding of the leadership of the Hollywood Council that the national office is awaiting the results of the appeal by the National Lawyers Guild testing the constitutionality of Executive Order 10450 and the national office feels that the outcome of the National Lawyers Guild action will have an important effect upon the future status of the National Council of the Arts, Sciences and Professions.



**[REDACTED]** informed in April, 1955, that on April 20, 1955, the executive board of HAF met to decide whether the organization should continue and what its policies should be. John Howard Lawson presented several proposals to continue the Hollywood Council and his program was adopted. The principal proposal by Lawson was that henceforth the affairs and activities of the Hollywood Council were to be governed by an executive committee of nine individuals or their alternates, which would meet regularly every other week beginning April 19, 1955. Included on this nine-man executive committee, appointed by Dr. Cobbs, the chairman, were Lawson, Edward Biberman, artist, and Michael Wilson, screen writer.

Membership in the Communist Party on the part of Edward Biberman and Michael Wilson has been the subject of sworn testimony by former members of the Communist Party testifying before the House Committee on Un-American Activities, according to the report of the Congressional Committee on Un-American Activities for the year 1952.

**[REDACTED]**

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(July 1, 1955, through December 31, 1955)

National Council of the Arts, Sciences and Professions (NCASP)

[REDACTED] a discontinued informant who has furnished reliable information in the past, advised on October 26, 1955, that the New York Chapter of the NCASP voted to disband at a general meeting held at 35 West 64 Street, New York, New York, on October 25, 1955. [REDACTED]

The House Committee on Un-American Activities in its report number 1954 dated April 26, 1950, described the NCASP as a "Communist front."

#### IV. COMMUNIST INFLUENCE IN MOTION PICTURES

This section reflects tactics used by the Communists to influence motion pictures, and actual examples of the use of these tactics.

In Section I, it was pointed out how the Communists viewed the motion picture, once under their control, as a "mighty weapon of Communist propaganda." In the light of this view, Communist concentration on the movie industry (in 1935) was understandable. (IV, 1)

Logically, Communists have concentrated on controlling, or at least influencing, those responsible for the ideological content of the pictures: the intellectual groups, composed of directors, writers, actors, and highly paid technicians. (IV, 1,2)

A former member of the Communist Party has related how the Communist Party took advantage of our alliance with the USSR during World War II to insert sequences and episodes in pictures in a most clever manner. The Party placed in the majority of war pictures those writers and directors who were in sympathy with Communism. The informant stated that the crowning achievement in this respect was "Mission To Moscow." However, this picture was so patently biased, it led to much criticism. Accordingly, the Communists decided to be more subtle in their methods. They began to insert a sentence or situation, carrying the Party line, into an otherwise non-political picture. They found this method more effective because it did not appear to be purposeful, but incidental. This method was employed even in the light "musicals." (IV, 1,2)

Communists, the informant related, not only injected the Line into pictures, but did their best to eliminate anti-Line material, even to the point of preventing the filming, or release, of certain pictures. As an example of this, the informant cited the Communists' successful campaign to prevent the release of "Uncle Tom's Cabin." The Communists claimed that the picture did not reflect a proper attitude on the part of the Negroes. We have already observed (in Section II) the technique employed to prevent the production of a film based on the life of Captain Eddie Rickenbacher. (IV, 2,3)

A group of motion picture directors, writers and producers, opposed to Communism, gathered information in connection with the Communist infiltration of the motion picture industry. They stressed the subtlety and indirectness of the Communist technique of preparing the public for collectivism — "...a constant stream of lines, touches, and suggestion battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they trying to split is Americanism." This anti-Communist group listed some of the common devices used to disseminate Communist propaganda, among them: smearing free enterprise system, discrediting industrialists, presenting wealth as evil, plotting success as evil, glorifying failure, depravity and collectivism, and American political institutions. On the other hand, nothing Soviet is ever shown in an unfavorable light. (IV, 3)

Only twenty-five percent of a screen story has to be written by a public writer to obtain screen credits for writing the script. This makes it possible for other writers — particularly Communists — to work on a script without knowledge of that activity. (IV, 3)

PJBurke:jmc

NOTE: Source-references are to Section and page of the Running Memorandum current as of 7-15-49, of which this is a condensation.



The "Hollywood Reporter" of August 20, 1946 quotes John Howard Lawson as having made the following statement at a "Party Indoctrination Center" to young student actors:

"Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor ... You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed." (IV, 4)

In addition to the above mentioned techniques, Communists use "Isopian language" — double-talk — to advance their line. When they laud "democracy," they usually have in mind "proletarian democracy." (IV, 4)

#### Analysis of Motion Pictures Containing Communist Propaganda:

"Keeper of the Flame" The author of the screen play, Donald Ogden Stewart, has been identified by [redacted] as a Communist. In addition, Howard DeSilva, a member of the supporting cast, has been identified as a Communist. A star of the film, Katharine Hepburn, according to two anti-Communist screen writers, has been associated with Communist-inspired or-directed activities in Hollywood. (IV, 5)

According to screen writer [redacted] this picture was a good example of the negative approach and the indirect tactics used by Communist writers in getting across the Party line. He stated that in the script the screen writer, in a veiled manner, attempted to make the audience believe that fascism and Americanism were synonymous. (IV, 7)

"The Master Race" The writer and director, Herbert Biberman, one of his collaborators (Anne Froelich) and two members of the cast (Morris Carnovsky and Lloyd Bridges) have been identified as Communists. (IV, 7)

According to three Special Agents who saw this picture, it depicted a Russian officer in a most favorable light, discrediting, at the same time and by comparison, an American and a British officer. A series of scenes tended to give the impression that there was freedom of religion in Russia. (IV, 8)

"North Star" [redacted] as identified Lillian Hellman, author and writer of the screen play, as a Communist. Ruth Nelson, in the supporting cast, has been identified as a Communist. The Director, Lewis Milestone, according to the above-mentioned [redacted] has associated with known Communists and Communist sympathizers. (IV, 8, 9)

A former secretary of Sam Goldwyn, producer, advised that in addition to giving a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm. (IV, 9)

**"Pride of the Marines"**

Albert Maltz, writer of the screen play, and the star, John Garfield, have been identified as Communists. (IV, 9)

A review of this picture appeared in the "Hollywood Review" of September 10, 1945. The reviewer accused Director Delmar Daves and screen writer Maltz of having "dragged the old Party Line into their love story" in an awkward manner. He charged that these men had the actors say everything possible to "provoke doubts" concerning representative government and free enterprise; they accused employers of everything from racial prejudice to a conspiracy to scuttle the GI Bill of Rights. (IV, 9,10)

**"Song to Remember"**

The writer of this screen play, Sydney Buchman, has been identified as a Communist. (IV, 10)

A writer at Warner Brothers (a former resident of the Soviet Union) remarked that this picture reflected a complete distortion of historical facts and considerable Communist propaganda. Chopin is depicted as having worked against Russia during the revolutionary period in 1917. He falls under the influence of a rich and evil woman. He is tortured by the necessity of choosing between exercising his rights as an individual, and fulfilling his duty to the masses. Chopin finally decides to give all to the people, and dies in the attempt. (IV, 10,11)

**"The Best Years of Our Lives"**

Screen writer [redacted] and [redacted] advised that Robert Sherwood (who wrote the screen play) is a known associate of Communists, and has given them aid. They expressed the opinion that the script of this picture was "dressed" by Communist writers who did not receive screen credits. (IV, 11)

[redacted]

[redacted] identified Frederic March, a star in this picture, as a Communist.

Two members of the supporting cast, Roman Bohren and Howard Chamberlain, have been identified as Communists.

The April, 1947 issue of "Plain Talk" charges that the "class struggle" issue is stressed throughout the picture. Producer Cecil B. DeMille stated that this picture portrayed the "upper class" in a bad light. William Z. Foster, National Chairman, Communist Party - USA, is known to have praised this picture highly in 1947. (IV, 11,12)

**"It's a Wonderful Life"**

According to informant [redacted] and [redacted] in this picture screen credits again fail to reflect the Communist support given to screen writers. They described writers Frances Goodrich and Albert Mackett as close associates of known Communists. They stated that the picture represented a rather obvious attempt to discredit bankers. [redacted] agreed with this view, and compared certain parts of it with a Russian picture, "The Letter," produced about 15 years ago. (IV, 13)

**"The Farmer's Daughter"**

[redacted] an independent writer and producer, stated this picture depicted an obvious attempt to belittle the present congressional form of government. She alleged that Communist propaganda in this picture was undoubtedly conceived by producer Dore Schary. She claims that Schary once taught at the People's Educational Center (which has been cited by the Tenney Committee of California as a Communist front). (IV, 14)

An article in the "National Catholic Monthly" of August, 1947 stated that the underlying effect of the film is to throw mud at the political faction known to oppose Communism. (IV, 14)

[redacted] voiced the opinion that the picture reflected no direct Communist ideology. (IV, 14)

**"Crossfire"**

Producer Adrian Scott and Director Edward Dmytryk have been identified as Communists.

According to informant [redacted] and [redacted] this picture is a good example of placing over-emphasis on the racial problem.

The Southern California Motion Picture Council, Inc., described the film as being "near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations; ..."

The August 31, 1947 issue of the "Daily Worker" described the film as "a fine document against intolerance..." (IV, 15)

A reliable, paid confidential informant who was formerly a member of the Communist Party, reviewed this picture. His comments are summarized:

1. The picture portrays the average American soldier "as a drunkard or semi-moron" and as "a dissolute individual sexually." It discredits the armed forces in general.
2. Instead of contributing to racial tolerance, it tends to arouse and intensify racial antagonism. (IV, 51,52)

In October, 1947, Adrian Scott, producer of "Crossfire", publicly urged the motion picture industry to issue a series of films blasting national prejudices. He proposed a continuous, rolling barrage of specialized shorts, (including cartoons for the very young) each riddling a national prejudice, which would be furnished to exhibitors, clubs, churches, etc. (IV, 52)

Eddie Cantor published a letter to Dore Schary, MKO producer, in October, 1947, in which he praised "Crossfire" very highly. (IV, 53)

With reference to Cantor's viewpoint, the following is noted:

Through the technical surveillance on John Howard Lawson it was ascertained that on November 10, 1947 George Willner told Lawson that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. He remarked that "they all say that Jack Lawson is going to work here anytime he wants to." He added that he had spoken to Eddie Cantor; the latter stated that he was "going to hire whoever he wished to, but, of course, when he talks to other people..." (IV, 54)



**"Mission to Moscow"**  
- data, p. 17

Producer Robert H. Buckner, according to a former Communist Party member, was once a press correspondent in Moscow. He selected J. Leyda to act as technical director for this picture; he and Leyda had been in Moscow together. Leyda was connected with the Bureau of Revolutionary Writers of the Soviet motion picture industry. Leyda was active in the League of American Writers; this group has been cited by the Attorney General as being within the purview of Executive Order 9835.

The same informant advised that screen playwright, Erskine Caldwell, was a member of the League of American Writers for many years, and a consistent follower of the Party line. (IV, 17)

The pro-Soviet propaganda in this picture was so obvious that it was criticized by numerous newspapers on these grounds. This led to a change in the Communist technique of inserting propaganda into motion pictures. (IV, 17)

**"Case Timberlane"** The writer of this screen play, Donald Ogden Stewart, has been identified by [redacted] as a Communist. (IV, 17)

According to informant [redacted] the picture deals with efforts of the "county club set" to obtain war contracts, and their attempts to get rid of an honest judge. The latter is portrayed as an exception to the rule. (IV, 18)

**"Brute Force"** Director Jules Dassin has been identified as a Communist.

According to "Life" magazine of August 11, 1947, the California Congress of Parents and Teachers of Los Angeles, and the California Federation of Business and Professional Clubs, this picture portrays criminals in a sympathetic light and discredits law enforcement officers. (IV, 16)

[redacted] advised the Bureau's Los Angeles Office that he had [redacted] Dassin to omit a scene, planned by Dassin, which would have depicted racial strife. (IV, 16)

**"Back Private's Come Home"** The writer of the screen play, Frederick Rinaldo, has been identified as a Communist Party member. (IV, 18)

According to informant [redacted] one scene portrays a party given for a General, while other scenes depict an enlisted man on KP duty, making the audience unnecessarily class conscious. Another scene ridicules the social line drawn between officers and enlisted men. (IV, 18)

**"Time of Your Life"** Paul Draper, well known dancer, stated publicly in connection with this picture that upon reading the script he noted that it called for his making a reference to Hitler as the greatest menace of the day. He deemed this reference out of date. When it was suggested that he substitute "Stalin" for "Hitler" he refused to do so. (IV, 19)

**"Another Part of the Forest"**

[redacted] has described the writer of this screenplay, Lillian Hellman, as a Communist. He has also identified cast members Frederic March and Florence Eldridge as Communists. (IV, 20)

According to [redacted] this picture deals with the reconstruction period in the South and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] a writer at Warner Brothers, reviewed the script of this picture and stated: "This script as a whole, in story, theme, intention, and implication is most certainly propaganda for Communism--or, more specifically, it is vicious propaganda against the capitalist system." "The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism..." (IV, 20,21,22)

[redacted] cited as Communist propaganda the line spoken by the father (the central figure) concerning his son: "He steals a little. Nothing much, not enough to be respectable." [redacted] added: "The only characters that are decent are the negroes and the insane mother." (IV, 26)

This production was favorably reviewed in the "Daily Worker" of May 20, 1948; it was described as "a film well worth seeing." (IV, 58)

**"All My Sons"**

The writer of this screen play, Arthur Miller, was a member of the Communist Party as of December, 1943, according to a highly confidential and reliable source. The cast included Edward G. Robinson and Lloyd Gough. The latter, according to a former member of the Communist Party, was a Communist Party member. (IV, 57,58; 36,37)

[redacted] a writer at Warner Brothers, confidentially reviewed this script for Mark Hellinger; [redacted] stated in part:

"This story is the product of a thorough-going Collectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters." (IV, 28)

"The technique employed here is one used very frequently in stories written by Reds; the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed,' the story denounces honest profit and all profit." (IV, 29)

The "Daily Worker" of March 29, 1948 referred to this picture as "significant" but complained that it had been "watered down" and its scope narrowed: instead of indicting the capitalist system, it dealt only with a particular business man. (IV, 57)

The West Coast Communist newspaper, "People's World" of March 18, 1948, praised the film highly. It stated that even though the central figure had committed a crime against his fellow man, he, guided by the standard of the profit system, did not see the monstrosity of his act. (IV, 57)

**"In Place of Splendor"** Richard Collins wrote the screen play for this picture.

In December 1946, Ring Lardner, Jr. sent the above script to actress [redacted] for review. He stated that it was planned as the first production of [redacted] films. The members of this organization were Lardner himself, Dalton Trumbo, Adrian Scott, Richard Collins, Hugo Butler, E. B. Roberts, and John Garfield. (Lardner, Trumbo, Collins, and Butler were identified as Communist Party members through a most confidential source. [redacted] was a member of the Communist Party in 1943.) (IV, 37, 38)

When [redacted] reviewed the script she threw it on the floor in disgust, calling it outright Communist propaganda. (IV, 38)

[redacted] previously identified, reviewed this script. [redacted] comments are quoted in part:

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution. But since very little is said or shown about the concrete events or conditions pertaining specifically to the political history of Spain, the impression one receives is that the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republic' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republic' is presented as a monster. All the poor — servants, peasants, or workers are presented as golden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that." (IV, 39)

**"So Well Remembered"**

This picture was produced and directed by Adrian Scott and Edward Dmytryk, respectively. Music was composed by Hanns Eisler, brother of Gerhard Eisler.

Scott and Dmytryk have been identified as Communists. In December, 1946 [redacted] RKO studios, advised that Scott and Dmytryk had been [redacted] to hire Eisler to write the musical score. (IV, 48)

Hedda Hopper, in her column in the Los Angeles Times of October 30, 1947, described this picture as being one which would surely be pleasing to Moscow. She wrote that it depicted capitalism as decaying, corrupt, perverted and unfeeling, and that it represented politics under the system of free elections as being crooked. (IV, 47)



**"Hazard"** A confidential informant of the Los Angeles Office stated that while this picture was being readied for production he observed that no character in the picture had any good qualities except one person, a negro, who appeared as a fine, upstanding individual.

The informant pointed out to studio executives that in the South, the sequences involving the negro, would be cut out of the picture. When the negro was removed and a white porter substituted in his place, the heroine, Paulette Goddard, refused to go ahead with the picture.

The studio pointed out to Goddard that, in accordance with the rules of the Screen Actors Guild, the studios have agreed not to portray negroes as red caps, boot blacks, porters and other allegedly menial types. Goddard insisted that the negro role be played as written in the original script. The informant expressed the opinion that this entire matter represents what he considers Communist propaganda in motion pictures. (IV 48, 49)

**"Gentleman's Agreement"**

One of the featured players in this picture is Anne Revere who has been identified as a member of the Communist Party by a highly confidential and delicate source.

Screen writer [redacted] pointed out that in this picture a Police Lieutenant is a party to anti-Semitism and as such is subjected to much criticism. In the informant's opinion, this was a deliberate effort to discredit law enforcement. (IV, 54)

**"Monsieur Verdoux"**

Two Communist Party members discussed this picture in October, 1947. One of them praised the picture highly, describing it as a "real indictment of our system," and citing its anti-religious theme as being "wonderful." (IV, 55)

Screen writer [redacted] described the picture as "anti-capitalistic propaganda" which clearly depicts that nations have made war to acquire property—that they have been "imperialistic" wars.

The Southern California Motion Picture Council condemned the philosophy and ethics of the picture on the grounds that it exonerated the individual and blamed society for all evils; it presented the perpetrator of a crime committed for love of family or because of need as "sympathetic and forgivable." (IV, 55)

**"A Streetcar Named Desire"**

This Broadway play, according to screen writer [redacted] has been highly praised by the Communists, and in 1946 several studios considered the motion picture possibilities of the play. [redacted] stated that Communists were employing the techniques of praising the acting ability of the players so as not to attract attention to the Communist propaganda in the play. He described the plot as being symbolical of the downfall of the bourgeoisie. (IV, 56, 57)

**"Christ in Concrete"**

Communists have been active in promoting the production of this picture.

According to [redacted] wife of a screen writer, Communist screen writer Dalton Trumbo was consulted with the proposed screen treatment of this picture. (IV, 59)

Two known members of the Communist Party, Adrian Scott and Edward Daytryk, were actively attempting to promote this picture in 1948. (IV, 59)

Joseph Bromberg, a known Communist, is reported to have agreed to back the production with \$75,000. (IV, 60)

The "Daily People's World," West Coast Communist newspaper, stated May 5, 1949 that the title of this picture (to be directed by Edward Daytryk, one of the "Hollywood Ten") had been changed to, "In God We Trust." (IV, 65)

"Prelude to Night" The script of this picture was written by Robert Rossen, Alvah Bessie and Gordon Kahn, according to Chris Beute, studio manager of Motion Picture Central Studios. All three of these screen writers were members of the Communist Party, according to Confidential Informant [redacted] Beute described the plot as being anti-capitalist in character, and replete with Communist propaganda. (IV, 60)

"State of the Union" This picture, starring Katharine Hepburn and Spencer Tracy, was reviewed in the New York "Daily Mirror" of April 25, 1948. It was described as subtle Communist propaganda using "one of the oldest dodges in the game, 'Sure I am against Communism, but--!'" The big "but" here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country... as put in the mouths of Tracy and Miss Hepburn, would not seem out of place in Izvestia... (IV, 61)

"Treasure of Sierra Madre" Walter Huston makes a speech in this picture which (according to a paid informant who is a member of the Communist Party) is practically a direct quotation from Marx's, "Das Kapital." The speech is made during a scene in a flophouse in Nogales. It deals with the value of gold. (IV, 61, 62)

"Tucker's People" This production was produced by R. B. Roberts and directed by Abe Polonsky, both of whom have been identified as Communist Party members. Harry Sherman, producer at Enterprise Studios, stated that a police brutality angle had been eliminated from the script. (IV, 62)

"Boy with the Green Hair" The story for this picture was written by Ben Barzman and Alfred Lewis Levitt, Jr. It was directed by Joseph Losey. Barzman has been identified as a member of the Communist Party. Losey is suspected of Communist Party membership.

The "Hollywood Reporter" of November 15, 1948 stated that the preview of this picture "was the signal for a full local Commy attendance."

The "Daily Worker" reviewed the picture favorably on January 13 and 16, 1949. It cited an alleged parallel between the abusive treatment of the boy because of the color of his hair, and discrimination against negroes because of the color of their skin. (IV, 64)

"We Were Strangers" The "Hollywood Reporter" stated in its April 22, 1949 issue that this picture "...is the heaviest dish of red theory ever served to an audience outside of the Soviet... It is

Party-line all the way through—the Americans are shown as nothing but money-grubbers and the down-trodden are urged to revolution to achieve their freedom." It is "...a shameful handful of Marxian dialectics."

John Garfield starred in the picture. The "Daily People's World," West Coast Communist paper, described it on April 3, 1949 as a "brilliantly conceived picture" which should be entered at the Czechoslovak Film Festival. (IV, 65)

"The Big Knife"

This New York stage play by Clifford Odets was favorably reviewed in the "Daily Worker" of February 28, 1949. The play was described as "a conscious, if somewhat clumsy blow aimed with deadly intent against the giant film industry — one of the most powerful instruments the money class has for corrupting the American artist and public..." The predominant theme of "The Big Knife" is that artistic integrity — the will to help produce a culture of genuine merit for the American people — cannot survive in a Hollywood dominated by Big Money as a profit-making Big Business Institution." (IV, 65, 66)

Miscellaneous

On March 1, 1948 [redacted] New York City, advised that he had been contacted by Carl Marzani, former State Department official convicted of falsely denying membership in the Communist Party.

Marzani wanted [redacted] twelve motion pictures in connection with the Third Party election campaign. Marzani stated he possessed between twenty and thirty thousand dollars worth of 16 mm. sound and photographic equipment. [redacted]

(IV, 62)

[redacted] advised that Marzani is known by him to be a close friend of Laura Hayes and Roslyn Pearlman, co-editors of the United Nations Film Branch. According to [redacted] both were admitted Communists who determined policy and shaped impressions in connection with UN films. (IV, 62, 63)

With reference to Communist influence in motion pictures, Confidential Informant [redacted] named Dore Schary as one of the most important men in Hollywood because of the "subsidy he can give to the Party." He felt that Schary would hire many Communists and fellow-travelers at MGM because he had followed that practice at RKO. (IV, 66)

Los Angeles Informant [redacted] advised that Schary would work under the direct guidance of L. B. Mayer.

[redacted] stated that while L. B. Mayer boasted that he would eliminate Communist propaganda from pictures before they reached the screen, it was a fact that people who brought such propaganda to his attention lost their jobs. (IV, 66)

In the fall of 1948 a group of known Communists, under the name, "Contemporary Stage," made plans for providing "legitimate theater" in Los Angeles at less than movie prices. Two plays contemplated by the group were "Private Ricks" and "Waiting for Lefty." (IV, 67)



In January, 1949 it was learned that Roberts Productions was contemplating the production of three pictures: "Deborah," by Richard Collins; "The Great Indoors," by Ring Lardner, Jr.; and an untitled comedy by Abraham Polonsky. All three writers have been identified as Communist Party members. (IV, 67)

IV. COMMUNIST INFLUENCE IN MOTION PICTURES  
(July 16, 1949 to April 15, 1950)

"Give Us This Day" (formerly "Christ in Concrete")

The August 9, 1949 edition of the "Daily Peoples World" stated that there were rumors that the United States State Department was considering a protest against "Give Us This Day" which was directed by Edward Dmytryk (one of the "Hollywood Ten"), which protest would be based on the fact that the film portrayed unhappy, poorly paid Americans living in a depressed area in the middle of the last depression. The article indicated that in this way the United States wanted to continue its "persecution" of Dmytryk.

On October 31, 1949, Los Angeles informant [redacted] made available a news clipping from the New York "Variety" which contained a review of the picture and gave credits to Dmytryk and stated that the screen play had been written by Ben Barzman. Barzman was identified as a member of the Communist Party in 1945.

The November 11, 1949 issue of the "Daily Peoples World" states that this picture was praised by the "London Daily Worker" which stated that it was doubted if there would be any better film from a British studio than "Give Us This Day." The article further stated that the film "is, by implication if not openly, a devastating exposure of 'the American way of life.'"

"We Were Strangers"

The Los Angeles "Daily Mirror" of May 11, 1949, in discussing the above picture, stated that it had been protested by the Los Angeles District California Federation of Womens Clubs "as a piece of cleverly designed propaganda to advance the Communist Party line."

The April 22, 1949 edition of the "Hollywood Reporter" commented that "We Were Strangers" was a strange picture for a company to put on the market at that time, and described it as the "heaviest dish of 'Red' theory ever served to an audience outside of the Soviet."

The star of the picture was John Garfield, whose wife has been identified as a member of the Communist Party as of November, 1943.

GHSscatterday:edd

1/270

"Stake Out"

An article appeared in the November 6, 1949 issue of the "Washington Times Herald" indicating that Larry Parks would play the part of an FBI Agent in a picture to be entitled "Stake Out," which picture was to be produced by Parks' own motion picture producing company.

In December, 1949, no additional information had been received indicating that further consideration was being given to this picture. Parks has been identified as a Communist Party member in Hollywood in 1943, 1944 and 1945.

Miscellaneous

Los Angeles informant [redacted] according to Los Angeles report on July 8, 1949, expressed the opinion that the Communists had given up hope of dominating the industry in Hollywood and were bent on belittling the Hollywood product. This informant expressed the opinion that the Communists would not hesitate to ruin the motion picture industry in the United States if, through their efforts, they could succeed in inserting propaganda and exercising control over the content of motion pictures being made abroad. According to the informant, the Communists were attempting to influence stars and top production personnel to make pictures in foreign countries, particularly in Italy where the film unions are completely under Communist domination. [redacted]

Information was received that Sidney R. Buchman is under contract to Columbia Pictures Corporation. In the past he has been associated with several Communist front groups and in 1944-45 was identified as a Communist Party member. He has apparently ceased all open Communist activity since the 1947 hearings of the House Committee on Un-American Activities.

On July 22, 1949, Los Angeles informant [redacted] advised that Donald Ogden Stewart had reported for work at MGM Studios on July 19, 1949 to work on the film "The Abiding Vision," which the informant believed was Communist property inasmuch as it showed a big businessman who is dishonest and immoral and thinks nothing of his employees. On September 19, 1949, this informant advised that Stewart had gone off the MGM pay roll. Stewart has been a sponsor of numerous Communist front organizations and an associate of prominent Communists and Communist sympathizers.



IV. COMMUNIST INFLUENCE IN MOTION PICTURES  
(April 16, 1950, to June 23, 1950)

"Border Street"

The movie column by Bernard Rubin appearing in the May 5, 1950, edition of the "Daily Worker" referred to the film "Border Street" which dealt with the case of Jews in Poland during the Nazi invasion and the activities of the Jewish workers in opposing the "Nazi oppressors." The column concluded with the following comment concerning the picture. "..... but what remains with me, above all, is that wonderful emotional impact and the glow of realizing again what marvels the Communist-led people's democracies of Eastern Europe are achieving."

"They Shall Not Die"

The column by David Platt captioned "Hollywood" in the June 4, 1950, edition of "The Worker" reported that the movie script of the Scottsboro play by John Wexley entitled "They Shall Not Die" had been approved by the Johnston Office and would be produced this summer in Hollywood by Charles K. Feldman for release through Warner Brothers.

GHS:jgh

**IV. COMMUNIST INFLUENCE IN MOTION PICTURES**  
**(June 24, 1950, to December 31, 1950)**

**"They Shall Not Die"**

The June 9, 1950, edition of "Counterattack" reported that Charles K. Feldman, an independent producer, planned to produce the above play which concerns the Scottsboro case and was written by John Wexley. This play was recently revived in New York by Peoples Drama, a Communist front group. "Counterattack" reported that Wexley had backed Communist candidates for public office and had been affiliated with at least twenty front groups. [REDACTED]

**"The Lawless"**

The "Daily Worker" of June 23, 1950, contained a review of this picture. This review stated that the picture discloses discrimination, hate and violence practiced against the Mexican-American minority of the Southwest. This review stated that the original script of the story was much stronger in its exposing of race prejudice by showing that the wealthy were the power behind the lunch mob but that the story had been changed by the studio. This review indicated that the picture was directed by Joseph Losey. Losey has been suspected of being a Communist Party member. [REDACTED]

**"No Sad Songs For Me"**

Los Angeles Informant [REDACTED] in commenting upon Communist influence in pictures, commented upon one scene in the above picture in which a doctor was explaining why more money was not being spent in connection with cancer research, at which time he stated, "Most of our brains and money are going into things to make us more miserable instead." The informant was of the opinion that this statement was meant to be definite propaganda against the Government and also felt that this comment was injected into the picture by Howard Koch who wrote this screen play. [REDACTED]

**"The Flame And The Arrow"**

The July 18, 1950, issue of "Film Daily" contained an advertisement for this picture which stated that the screen play had been written by Waldo Salt. Salt has been identified as a Communist Party member.

GHS:mcc

### "More Than Defense"

[redacted] motion picture actor of New York City, on August 30, 1950, advised that the above motion picture was authored by Marc Siegel and was scheduled for release in the near future. This informant stated that the picture included a number of lines stating that the Peekskill incident was another example of anti-Semitism. The Peekskill incident referred to the Paul Robeson concert at Peekskill, New York, which resulted in a riot and considerable publicity. The informant further stated that this picture had numerous distortions throughout, especially the portions indicating that the Jews were being mistreated by educational leaders, school principals and school teachers. He was of the opinion that the dialogue was strongly slanted to incite trouble rather than to explain inequities. [redacted]

### "Born Yesterday"

The December 15, 1950, issue of "Counterattack" reported that this picture, which was released by Columbia, had been denounced by Film Critic William H. Mearns as "diabolical" Marxist satire. [redacted]

### Miscellaneous

The August 4, 1950, edition of "Counterattack" listed several films, alleging that individuals associated with such pictures had Communist background. Included in this list were the following:

"Broken Arrow" written by Michael Blankfort with Will Geer. The article stated that the Communist Party hailed this film as speaking for "peace." Blankfort has been identified as a Communist while Geer has been a sponsor of the Voice of Freedom Committee, the Cultural and Scientific Conference for World Peace and other Communist fronts.

"The Men." The article stated that this picture had been hailed by the Communist Party as a film with "high war impact."

"All Quiet On The Western Front." The article stated that this picture had been described by the "Daily Worker" as an intense anguished appeal for peace.



**"Four Days Leave."** The dialogue of this picture was written by Ring Lardner, Jr., one of the "Hollywood 10." The article stated that this picture had been made abroad in order to evade the motion picture ban on the "Hollywood 10."

**"Salt To The Devil."** The article stated this picture was made in England and was an "evasion film" to evade the ban against the "Hollywood 10." It was directed by Edward Dmytryk. Earlier information has been set forth concerning this film which was originally scheduled to be produced as "Christ in Concrete."

**"The Hero,"** was written by Millard Lampell. Lampell has been a sponsor and member of several Communist fronts.

**"Guilty Bystander."** The article stated one of the supporting actors in this film was J. Edward Bromberg. Bromberg has been identified as a Communist Party member.


**"The Underworld Story."** The article stated this picture starred Howard DaSilva and was written by Henry Blankfort. Blankfort has been identified as a Communist Party member and DaSilva has also been so identified.

**"Cyrano De Bergerac."** The article mentioned that two of the actors in this picture were Jose Ferrer and Morris Carnovsky. Ferrer has been affiliated with several Communist front groups, while Carnovsky has been identified as a Communist Party member.

In connection with Communist infiltration into the entertainment field, the June 29, 1950, edition of the "Brooklyn Eagle" contained an article stating that public attention should be given to Communist infiltration into the entertainment world. The article pointed out that show business, stage, movies, radio and television are not merely a channel of entertainment but have a real influence on the thinking of the nation and are a mighty medium for the formation of public opinion. The article commented that the public should pay some attention to the type and character of performers in the entertainment field.

The "Washington Times Herald" of August 24, 1950, reported that the Senate had adopted a resolution proposed

by Senator Johnson of Colorado warning the movie industry that it objects to films produced by Communists, Nazis and Fascists and told Hollywood to "clean up." The resolution singled out the "Hollywood 10" and Roberto Rossellini. The resolution further stated that it was the opinion of the Senate that films should not be transported in interstate commerce if they had been produced or directed by "active" Fascists, Nazis or members of the Communist Party.



**IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(January 1, 1951, to June 15, 1951)**

**"An Enemy of the People"**

A review of this picture in the January 7, 1951, issue of the "New York Daily News" described this play as an "extremely left wing play, which fairly vibrates dissent and protest against the present majority in this country." The play originally starred Frederic March and Florence Eldridge. The January 15, 1951, issue of the "New York Times" reported that the play would close the next Saturday night.

The December 22, 1950, issue of "Counterattack" reported this play was to open on December 28, 1950, and that the National Guardian and the National Council of the Arts, Sciences and Professions had both scheduled benefit parties at previews of the play. This publication also listed several individuals associated with the play who had records of affiliation with numerous Communist front organizations.

**"Born Yesterday"**

Los Angeles Informant [redacted] on February 2, 1951, advised that he had seen both the motion picture and the stage play of this production and while the stage play contained a "great deal of Communist propaganda," in his opinion the portions of the story which contained such propaganda had been deleted or changed in the motion picture. The "Daily Peoples World," west coast Communist newspaper for February 16, 1951, characterized the picture as "a devastating job on the corruption of congressmen and big business."

The December 28, 1950, edition of the "Daily Worker" contained a review of this picture, describing it as "a film to see and enjoy" and pointed out that the picture is aware of some of the "ugliness, deceit and hypocrisy in the American way of life" but that it is far from being "Marxist propaganda."



"Emergency Wedding"

The March 9, 1951, issue of "Counterattack" reported that Columbia Pictures was distributing "Emergency Wedding" which picture had been written by Dalton Trumbo. Trumbo was one of the "Hollywood Ten."

"Halls of Montezuma"

Los Angeles Informant [redacted] advised that this picture, recently released by Twentieth Century Fox, was written by Michael Blankfort and directed by Lewis Milestone, both of whom have been suspected of Communist affiliations. The "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, contained a review of this picture which referred to it as "a war-mongering film, chauvinistic treatment of Japanese."

"Steel Helmet"

The January 12, 1951, issue of "Hollywood Daily Variety" contained a news item indicating that the picture had become the center of attention as a result of praise of the picture by the "Daily Worker." The picture, however, received critical reviews in the "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, which referred to the picture as "released with the blessing of Wall Street.....mainly a bad brew of propaganda and chauvinism."

"The Hook"

Los Angeles Informant [redacted] advised that Columbia Pictures had recently purchased a story for a motion picture production entitled "The Hook," written by Arthur Miller. The source advised that the studio had paid Miller fifty thousand dollars for the story and had engaged Elia Kazan to direct the picture. Miller, in 1943, was identified as a Communist Party member and, according to the source, Kazan has been identified with a number of Communist fronts in the past.

The source advised that the script of this picture is a vicious indictment of working conditions among the longshoremen in the New York area and shows raskateers operating among the workers, extorting money from them for jobs and charging unreasonable prices for goods. The source felt the picture would be exceedingly detrimental to the labor movement in the United States and would be good propaganda of a Communist nature. As a result of objections to portions of the script, Miller reluctantly agreed to make changes desired and delete objectionable portions while Kazan was agreeable to any script changes since he did not want to direct such a picture because he is "pro-labor and anti-Communist."

The source also advised that Columbia Pictures did not desire to release any pictures of a Communist propaganda nature and that at the present time "The Hook" is not scheduled for production. [REDACTED]

"They Came to a City" (Play)

On January 19, 1951, the New York Division of the United States Department of State furnished information received from Samuel Stern in which Stern advised that he had witnessed the above play on December 27, 1950, when it was presented by the Yiddish Theater Ensemble. Stern described the play as Communist propaganda in that it glorified Communism and denounced the American way of life. The program of the play reflected that it was written by J. B. Priestly and directed by Paul Mann. On November 24, 1950, [REDACTED] reported that Mann, between 1944 and 1946, was active in the cultural section of the Communist Party in New York. [REDACTED]

**IV - COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(June 15, 1951 to April 15, 1952)**

**"Death of a Salesman"**

A review of this picture in the March 15, 1952, issue of "The Firing Line," a bimonthly publication of the National Americanism Commission of the American Legion, described it as the screen version of Arthur Miller's stage play of the same name. This review stated that while the picture omits certain of the most objectionable features of the stage play it still paints an extreme and distorted picture of the alleged "life" of a typical American salesman. According to this article the real harm will come when "Death of a Salesman" is released abroad because by sly editing of the continuity and clever choice of subtitles a very unflattering portrait of American life is offered to millions of foreigners who already know very little of America and who instinctively distrust or dislike all things American. Frederick March portrayed the leading character, Willie Loman, a traveling salesman with more affection for a woman in Boston than for his wife in New York. (The Firing Line, March 15, 1952, filed in Publications)

The April 1, 1952, issue of the "The Firing Line" reflected that the above motion picture which was released by Columbia Pictures was picketed by members of the American Legion in Washington, D. C. During this picketing, leaflets were handed out exonerating the theater owner, manager and his staff as good Americans and pointing out that the picket line was a protest against the picture and those who appeared in it and produced it. (The Firing Line, April 1, 1952, filed in Publications)

**"Flahooley"**

The March 28, 1952, issue of "Counterattack" reflected that "Flahooley," which was unsuccessfully produced last year by Cheryl Crawford and which was a musical plugging the Communist Party line, was going to be revived and presented in San Francisco and Los Angeles for four-week runs beginning August 11 and September 8, 1952, respectively. This article further reflected that



this production would also be presented for one week at the Texas State Fair in the Fall under a new name, "Jellyanna." According to this article, Composer Fip Harburg stated that the "political" message had been thrown out of the script and it had been cleaned up. (Counterattack, March 20, 1952; [REDACTED])

The April 18, 1952, issue of "Counterattack" stated that Charles E. Meeker, Jr., Managing Director of the State Fair of Texas musicals has informed "Counterattack" that "Flahooley" has not been submitted and the State Fair has never considered it for presentation. Mr. Meeker stated that the Texas Fair has always been extremely careful in its selection of materials to be presented and that it has always closely screened the individuals and organizations concerned when choosing material for the fair. (Counterattack, April 18, 1952, [REDACTED])

#### "The Marrying Kind"

The March 7, 1952, issue of "Counterattack" reflected that a picket line would again greet the New York appearance of Judy Holliday when her latest picture "The Marrying Kind" (Columbia) opened on March 13, 1952. The article reflected that pickets led by Catholic war veterans would protest her appearance in this picture because of her impressive front record which included affiliations with such organizations as the Civil Rights Congress, the Council of African Affairs, the National Council of Arts, Sciences and Professions and many others. This article reflected that "The Marrying Kind" was written by Garson Kanin, who had been affiliated with such front organizations as the Civil Rights Congress, the American Youth for Democracy and several others. In addition to having been a character witness for Carl Aldo Marsani, former State Department employee, who recently got out of jail after serving a term for falsely denying that he was a CP member. (Counterattack, March 7, 1952; [REDACTED])

#### "Blockade"

According to the February 22, 1952, issue of "Counterattack" Harold J. Ashe, during his testimony before a subcommittee of the House Committee on Un-American

Activities cited the film "Blockade" as a "Communist film from start to finish." Ashe testified that he believed this film was written by Clifford Odets although John Howard Lawson took the credit for it. (Counterattack, February 2 - 23, 1951; [REDACTED])

### "Saturday's Hero"

The December 7, 1951, issue of "Counterattack" reflected that "Saturday's Hero" had been picketed because of the pre-Communist backgrounds of Willard Lampell and Sidney Buchman, both of whom were associated with the production of Columbia Pictures' film "Saturday's Hero." Kate B. Spingold, Vice-President of Columbia Pictures, wrote to "Counterattack" subscribers who protested the firm's use of these people and explained that at the time Columbia purchased this picture it was "completely unaware of any questionable activity" on the part of Willard Lampell. (Counterattack, December 7, 1951; [REDACTED])

According to the September 14, 1951, issue of "Counterattack," Willard Lampell, a few years ago, wrote an exposure of the seamy side of college football in the United States in novel form entitled "The Hero." Columbia Pictures subsequently bought this novel for an undisclosed sum of money and hired Lampell to write script for a film based on this novel which film was called "Saturday's Hero." (Counterattack, September 14, 1951; [REDACTED])

### "Alice in Wonderland"

The Los Angeles "Times" of August 4, 1951, carried a column by its motion picture editor to the effect that motion picture goers would have a chance of comparing the performance of puppets with cartoons in "Alice in Wonderland" in the immediate future. It noted that the puppet version produced by Lou Bunin in France and England was about to be released while the Walt Disney version of the same story would have its premiere two weeks following. The review noted that the Bunin version of "Alice in Wonderland" went so far as to have a certain social significance historically, in that its puppet characters were identified to a certain extent with supposedly real personages. However, the review in the "Times" was not otherwise specific in this regard.

It is noted that Disney has tried to prevent the release of the Bunin productions; however, he lost his suit in Federal Court, the court ruling that it could not interfere with the showing of Bunin's pictures.

[redacted] a former member of the CP in New York and confidential source of the New York Office, advised on July 24, 1951, that the Bunin production was strictly a Communist scheme supported by the Communist elements in the French Government, particularly the ministry of education. [redacted] stated that Bunin currently has a television program for children in New York over the CBS network which is shown daily at 6 p.m. over Channel 2 in New York.

It is noted that in 1945 [redacted] identified one Lou Bunin and his wife Florence as Communist Party members who had been transferred from the CP in New York to the CP of Los Angeles County in June of the preceding year. At that time they were assigned to the Hollywood Section of the Los Angeles County Communist Party.

#### Miscellaneous

The December 1951 issue of "The American Legion Magazine" contained an article entitled "Did the Movies Really Clean House?" This article stated that although times have changed for the better the complete house cleaning job in Hollywood remains to be done and then sets forth a review of current (at the time of this article) films in order to give an idea of the extent to which recently exposed Communists and collaborators with Communist fronts are still connected with the production of the motion pictures.

Following is a list of these films grouped according to the releasing studio. No effort is being made here to show the connection with these films by Communists and Communist sympathizers although it is to be noted that the article sets forth this information in detail.



Twentieth Century-Fox Company

"Wait Till the Sun Shines, Nellie"  
"As Young As You Feel"  
"I Can Get It for You Wholesale"  
"Secret of Convict Lake"  
"Take Care of My Little Girl"  
"Half Angel"  
"The Day the Earth Stood Still"  
"The Desert Fox"  
"On The Riviera"

Columbia Pictures

"Death of a Salesman"  
"The Hairy King"  
"Fourposter"  
"Sirocco"  
"Santa Fe"  
"Two of a Kind"  
"The Brave Bulls"  
"M"  
"The Magic Face"  
"Saturday's Hero"  
"Emergency Wedding"

Metro-Goldwyn-Mayer

"Singing in the Rain"  
"Huckleberry Finn"  
"An American in Paris"  
"Strictly Dishonorable"  
"Kind Lady"  
"The Badge of Courage"  
"Showboat"  
"Go For Broke"

United Artists

"High Noon"  
"He Ran All The Way"  
"The Second Woman"

"So Young, So Bad"  
"Pardon My French"  
"The Men"  
"The Premier"  
"Three Husbands"  
"Cyrano De Bergerac"

Universal-International

"The Prince Who Was a Thief"  
"Wyoming Mail"  
"Abbott and Costello Meet the  
Invisible Man"  
"Coming Round the Mountain"  
"The Lady from Texas"

Warner Brothers

"The Crimson Pirate"  
"Streetcar Named Desire"  
"The Flame and the Arrow"  
"Come Fill the Cup"  
"Tomorrow is Another Day"  
"Painting the Clouds with  
Sunshine"

Paramount Pictures

"Somebody Loves Me"  
"Detective Story"  
"A Place in the Sun"

(The American Legion Magazine, December 1951, filed in  
the Bureau Library)

**IV - COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
(July 18, 1938, to February 18, 1953)

**"Salt of the Earth"**

Information concerning the production of this motion picture is set out in detail hereafter in this memorandum in Section II. In brief, it is being produced in Silver City, New Mexico, by such individuals as Herbert and Edward Biberman, Gail Sondergaard Biberman, Paul Jarrico, Paul Perlin and Herman Waldman, all of whom have extensive Communist backgrounds, in collusion with the International Union of Mine, Mill and Smelter Workers. Although still under production, this picture will deal with the problems of the Mexican workers in the mining area of Silver City and will present them in a backward light and as victims of discrimination. [REDACTED] "New York Herald Tribune," February 14, 1953;

**"High Noon"**

The producer and writer of this United Artists movie is Carl Foreman, who invoked his privileges under the Fifth Amendment when appearing as a witness before the House Committee on Un-American Activities in connection with his Communist Party affiliations. Mary Virginia Farmer and Howland Chamberlain, two of the individuals appearing in this motion picture, also refused to cooperate with the above committee. ("The Firing Line," August 15, 1952, filed in publications)

The "Daily Worker" of February 17, 1953, contained an article reflecting that Carl Foreman was eligible for one of the motion picture academy's "Oscar" awards for his work on the above production. This article went on to state that although eligible for this award Foreman was ineligible for employment in the film industry for "refusing to become a steel pigeon for the House Committee on Un-American Activities during hearings in Los Angeles in September, 1951." ("Daily Worker," February 17, 1953; [REDACTED])

**"The Green-Eyed People"**

According to "The Firing Line" of January 15, 1953, the above production, a John D. Hess comedy which poked fun at "witch-hunting" and "anti-Red hysteria,"

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_



opened recently on Broadway. According to this publication, it lasted five nights which was rather surprising considering the fact that plays written, produced or acted by Communists or attacking anti-Communists generally get a friendly reception on Broadway. ("The Firing Line," January 18, 1953, filed in publications)

### "Limelight"

"Limelight" is the latest motion picture of Charles Chaplin and has been a controversial issue since its inception. The American Legion announced definite intention of picketing any showing of this film in this country.

According to a "Daily Worker" review contained in the October 24, 1952, issue, this production is a story of a famous clown who had lost the ability to make audiences laugh. He nursed back to health a beautiful young dancer, Clare Bloom, who had tried to kill herself in the mistaken belief that she would never walk again. The clown watched her rise to stardom with his support and understanding, and she in turn helped him get on his feet. According to the above review, "Limelight" ranks with Chaplin's best films, and in it is to be found Chaplin's real thinking about the world we live in, as well as his appeal for more fellowship among human beings. ("Daily Worker," October 24, 1952; [REDACTED])

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

**IV COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(February 15, 1953 - July 15, 1953)**

**"Tower of Lilies"**

According to an article appearing in the March 6, 1953, issue of "The Film Daily," the Japanese Civil Defense organization has launched a mail campaign addressed to the Prime Minister, other ministers, the press and the public designed to arouse public opinion against the Communist propaganda film "Tower of Lilies."

According to this article, this organization fears that this picture and others of its ilk could "affect friendly relations between Japan and the United States."

The article continues that the charges are that the picture is aiming at discrediting the Japanese military as an argument against rearmament and creating anti-American sentiment by showing indiscriminate hospital bombings and nonmilitary machinegunning of defenseless girls and mentioning poison gas as employed by Americans taking Okinawa.  
(*"The Film Daily," March 6, 1953; filed in publications*)

**"The Glass Wall"**

On April 26, 1953, George Sokolsky, well-known columnist, advised Assistant to the Director L. B. Nichols that Senator McCarran had seen a new picture entitled "The Glass Wall" which was produced independently by Ivan Tor but it was being distributed by Columbia Pictures and that Senator McCarran had called this to the attention of Sokolsky inasmuch as the script had been approved by the Immigration and Naturalization Service and was originally inspired by the Information Branch of the United Nations which asked that the picture be made for distribution in Europe. According to Sokolsky, Senator McCarran was outraged when he saw this picture inasmuch as it portrays the story of a displaced person who comes to the United States and gets a "raw deal" until the United Nations intervenes. The aliens are depicted in this picture as grand people while the Americans are portrayed in a most uncomplimentary manner.

Sokolsky stated that something should be done about the picture, and that he was particularly perturbed since he understood that representatives of the Immigration and Naturalization Service went over the script, approved it and gave every facility to its production.

[REDACTED]



#### **IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**

**(December 13, 1953 - July 1, 1954)**

##### **"Salt of the Earth"**

On March 14, 1954, the controversial film "Salt of the Earth" opened for public showing at the Grande Theatre, 160 East 86th Street, New York City.

Both the "New York Herald Tribune" and the "New York Times" carried reviews of the premier in their issues of March 15, 1954. The reviewer for the "New York Herald Tribune" stated in substance that the film aims a blow at American society's most vulnerable spot: abuse of minorities. The reviewer stated "It is a hard blow, but a glancing blow, a slanted blow." The film is described as "... at once piteous and unsavory." The reviewer pleads to permit the film to be shown and let it be recognized for what it is: "a corruption of screen journalism."

The review of this motion picture appearing in the "New York Times" states "... it is somewhat surprising to find that 'Salt of the Earth' is, in substance, simply a strong pro-labor film with a particularly sympathetic interest in the Mexican-Americans with whom it deals." The reviewer writes that the real dramatic crux of the picture is the stern and bitter conflict within the membership of the union. It is the issue of whether the women should have equality of expression and of strike participation with the men. "It is a conflict that proudly embraces the love of struggling parents for their young, the dignity of some of these poor people and their longings to see their childrens' lot improved."

The reviewer ends by stating that the hard focus, realistic quality of the picture's photography and style completes its characterization as a calculated social document. He writes that it is a clearly intended "special interest" film.

This motion picture was also reviewed in the March 15, 1954, edition of the "Daily Worker." This article characterizes the film as a "powerful film for labor and the country." It is

described as a work of art, of depth and realism and shows there are brave men and women in our midst who are fighting to keep America truly free.

The reviewer outlined the story of the film and ends the review stating that "'Salt of the Earth' is a film that will soon be the talk of the nation."

An article appearing on page seven of the March 8, 1954, edition of the "Daily Worker" reports that the picture "Salt of the Earth" is directed by Herbert Biberman, written by Michael Wilson and produced by Paul Jarrice.

Herbert Biberman was an unfriendly witness before the House Committee on Un-American Activities on October 29, 1947. Subsequently, he was found guilty of "contempt of Congress" and sentenced to serve six months in jail and was fined \$1,000. Biberman was released from the Federal Correctional Institution at Texarkana, Texas, on November 28, 1950.

Wilson and Jarrice were unfriendly witnesses in their appearances before the House Committee on Un-American Activities on February 19, 1951, and April 19, 1951, respectively, refusing to answer questions concerning their Communist Party membership and affiliations with Communist Party front organizations.

An article appearing in the May 20, 1954, edition of the "Film Daily," a trade paper, reports that the Hollywood American Federation of Labor Film Council, which is composed of unions and guilds representing more than twenty-four thousand employees in the film industry, have been warned to be on guard against the motion picture "Salt of the Earth," made under non-union conditions by persons identified as Communists and Communist sympathizers.

According to this article, the Council said "One of the best descriptions of this pre-Communist, anti-American propaganda film has been published by the National Catholic Magazine, 'The Sign,' which states in part: 'Familiar Communist lies and cliches have been dusted off and utilized in the script...'"

[redacted] a reliable and confidential source of the Los Angeles Office advised in early March, 1954, that the producers of "Salt of the Earth" had gone considerably

were into debt than they anticipated and were in a very serious financial condition. A technical surveillance maintained on the Hollywood Council of the Arts, Sciences and Professions, revealed in May, 1954, that according to Paul Jarrico, the film "Salt of the Earth" cost \$125,000 to produce which he said was cheap by Hollywood standards. [REDACTED]

"Silent Thunder"

On page eight of the June 6, 1954, edition of "The Worker" it is reported that "James Edwards, young Negro star of 'Home of the Brave,' starts work soon on an independent movie of his own story 'Silent Thunder,' about a Negro in the last century who was brought up by Sioux Indians and won fame as an Indian scout for the U. S. Army and Pony Express rider."

"Roman Holiday"

An article appearing on page eight of the May 9, 1954, edition of "The Worker" reports that "Ian McClellan Hunter, winner of this year's Academy Award for the 'Best Screen-play of the Year' is on the Hollywood blacklist for defending the Bill of Rights against the Un-American Committee. Hunter won the Oscar for writing the script of the Audrey Hepburn film 'Roman Holiday.' You'd think they would hold on to an Oscar-winning writer with hooks of steel, but they let him go because he was an 'unfriendly' witness who would not betray his principles by bowing to witchhunting."

[REDACTED] who are utilized as confidential sources of the Los Angeles Office, identified Ian Hunter as a Communist Party member in Hollywood during the 1940's.

Hunter is presently a Security Index subject of the New York Office and is employed as a writer for a publicity concern in New York City. [REDACTED]

[REDACTED] House Committee on Un-American Activities, advised on April 25, 1952, that a subpoena was issued calling for the appearance of Ian Hunter before a public session of the House Committee on Un-American Activities scheduled to commence in Los Angeles on June 16, 1952. [REDACTED] subsequently advised that Hunter was not called upon for testimony as scheduled. [REDACTED]



IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS  
(July 1, 1954 - December 31, 1954)

"Salt of the Earth"

This controversial film opened for public showing in New York City on March 14, 1954, and runs of the film in New York City, San Francisco, Chicago, Detroit, and Los Angeles have not done well financially.

"Salt of the Earth" had its Los Angeles premiere on May 20, 1954, and a technical surveillance maintained at the Hollywood Arts, Sciences and Professions Council revealed that this film was consistently losing money at the box office.

[REDACTED] a confidential informant of the Los Angeles Office, reported that the film closed in Los Angeles on August 28, 1954.

[REDACTED] a confidential informant of the Los Angeles Office, learned from Herbert Biberman, director of "Salt of the Earth" in August, 1954, that, financially, the film had lost heavily, which fact was a cause of great concern to the backers of the film.

[REDACTED] advised in November, 1954, that consideration is being given by the backers of "Salt of the Earth" to making it into a 16 mm. film for use by various organizations. According to [REDACTED] it is generally agreed that it will be impossible to exploit this film to any great degree on a commercial basis; however, some attempts will be made to exhibit it in outlying neighborhood theaters before it is made into a 16 mm. film.

Of interest in regard to the Chicago showing of this film, an item appeared on page six of the July 7, 1954, edition of the "Daily Worker" reporting that "An editorial in the Chicago Daily News has spurred the campaign against the banning in Chicago of the labor film 'Salt of the Earth' through what the News called 'a peculiar and disturbing form of censorship.'" The "Daily Worker" article continued quoting from the editorial in the "Chicago Daily News,"

"We make no brief for the movie itself. Perhaps the American Legion could get a majority agreement on its verdict that the film is vicious, left-wing propaganda."

"But these censorship problems never arise over material that is agreed by everybody to be harmless. They arise when some have strong objections -- and the power to enforce their will."

On page 63 of the June, 1954, issue of "Political Affairs," a monthly theoretical organ of the Communist Party, appears an article written by Elizabeth Gurley Flynn, who was convicted in January, 1953, for violation of the Smith Act of 1940, entitled "What 'Salt of the Earth' Means to Me." Flynn writes that the picture is not a movie to her but is a portrayal of life and a series of episodes and experiences in a hard-fought strike of metal miners in New Mexico. She describes it as a panorama of similar events and identical problems and happenings of like circumstances in the American class struggle. The problems of these workers and their wives are common to men and women of the working class everywhere.

Flynn calls for the showing of the film in every union hall in this country to spark a fight back for jobs against speed-up, against Taft-Hartley, and for defense of the long and hard-won rights of labor. She writes that it is needed now to make "all of us," young and old, more keenly aware and more worthy of "our great heritage...the militant traditions of the fighting and eternal American working class."

Flynn continues that all progressive humanity owes a great debt to the Mine, Mill and Smelter Workers Union which, despite the most severe difficulties and in the face of "boss-inspired terrorist attacks," sponsored this motion picture. This film, according to Flynn, should serve as a herald and a promise of what a truly "democratic-minded" movie industry can accomplish in our country.

#### "Carnival Stern"

[REDACTED] former Communist Party member who is now a confidential source of the Los Angeles Office, informed that in 1951,

while employed by the King Brothers, film producers in Hollywood, he learned from them directly that they had purchased a script written by Dalton Trumbo. [redacted] said he had an opportunity to read the script at that time and recognized it as Trumbo's style in addition to the King Brothers' identification of Trumbo as the author.

[redacted] said the film was actually made in Germany and the King Brothers had arranged for its release through Howard Hughes' MGO organization although, according to [redacted] Hughes, of course, had no idea that Trumbo had anything to do with the script. Trumbo's name did not appear in the screen credits and, as a matter of fact, a writer by the name of Hans Jacoby is credited with being the writer. Jacoby may have made a few changes in order to get credit for a rewrite job but, according to [redacted] the story is basically Trumbo's effort.

[redacted] said that Trumbo wrote this story before he left the United States for Mexico some two years ago. [redacted] describes it as a powerful story although in no way a propaganda attempt.

As a matter of interest, it is noted that the May 10, 1954, issue of "Life" magazine was devoted almost entirely to present-day Germany and its industrial comeback. As part of this issue, the film "Carnival Story" was reviewed as an example of Germany's current motion picture industry activity. The write-up in "Life" points out that the German film industry is attracting numbers of foreign producers, including Americans, chiefly because it has the lowest movie production cost of any place in the world. "Life" magazine's article notes that the King Brothers of Hollywood made "Carnival Story," an old-fashioned, sexy melodrama, "in Munich for about one quarter of what it would cost in Hollywood."

[redacted]

Trumbo, one of the Hollywood Ten, has been identified by 15 individuals as being a Communist Party member sometime during the period from 1936 to 1948. He is a Security Index subject of the Los Angeles Office, as well as the subject of a pending security investigation.

[redacted]



### Miscellaneous

An item appearing in the October 1, 1954, edition of "Counterattack" is entitled "The Silver Screen, Through Red Glasses." This article stated that, according to the film critic of the Communist Party, the following are the "Hollywood masterpieces which hardly ever get revived because they said things which are out of favor with the Cadillac Administration in Washington."

"'Mission to Moscow' - Hollywood's first friendly film."

"'Watch on the Rhine' - Lillian Hellman's magnificent portrayal of an anti-fascist."

"'Mr. Smith Goes to Washington' - first Hollywood movie to show tie-up between Congressmen and Big Business."

"'Mr. Deeds Goes to Town' - Gary Cooper sides with the underprivileged."

"'Keeper of the Flame' - portrayal of an American fascist."

"'The Informer' - masterly study of a stool pigeon."

"'Greed' - shows how the pursuit of money corrupts all human values."

**IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(January 1, 1955 - June 30, 1955)**

**"Salt of the Earth"**

This controversial film opened for public showing in New York City on March 14, 1954, and had its Los Angeles premiere on May 20, 1954.

[REDACTED] a confidential informant of the Los Angeles Office, advised that Michael Wilson, who wrote the script of "Salt of the Earth," stated at a "Negro History Week" celebration on February 20, 1955, that the picture had made no money to date.

Herbert Biberman, who directed the film, remarked that the picture had received excellent reviews in Canada while in London the reviews had been conflicting. Biberman claimed that, in general, the opinion was that it was refreshing to see an American picture which depicts a minority group honestly. Biberman also said that in East Germany and Poland, arrangements are being completed to show the film in some four or five weeks and that it is expected the film will be shown in South America in the near future. Both Wilson and Biberman have been identified in sworn testimony before the House Committee on Un-American Activities as Communist Party members in Hollywood.

According to [REDACTED] a confidential informant of the Los Angeles Office, John Howard Lawson, film writer, author and playwright, and members of the Executive Board of the Hollywood Arts, Sciences and Professions Council feel it is not likely that "Salt of the Earth" will develop any commercial success, that those primarily interested in the film were now considering converting it into sixteen millimeter for use of interested organizations.

The Bureau Legal Attache in London reported in December, 1954, that "Salt of the Earth" had been shown at the Edinburgh, Scotland, Festival on two occasions, having been entered by its producers, the Independent Productions Corporation. The Edinburgh Festival is an annual affair held during August and September with some international fame and is primarily devoted to music, arts, theater, ballet and cinema.

[REDACTED] a source of information of the New York Office, was in the motion picture distribution field and advised in November, 1954, that Herbert Biberman had been negotiating with a representative of the Polish Government for the sale of "Salt of the Earth" and indications were that the East German Government had also been negotiating for the purchase of the film.

[REDACTED] New York City, a firm which handles motion pictures, informed Agents of the New York Office on February 21, 1955, that he arranged for the sale of "Salt of the Earth" for display in East Germany through a friend in Paris.

[REDACTED] said that in November, 1954, he was contacted by a representative of the Czechoslovakian Embassy, Washington, D. C., who indicated he was interested in obtaining "Salt of the Earth" for exhibition in Czechoslovakia. [REDACTED] advised that, following his initial discussion with the Czechoslovakian officer, the latter entered into direct negotiations with Biberman concerning the film. It was [REDACTED] understanding that the Czechoslovakian representative subsequently reached an agreement with Biberman on the price of the film.

[REDACTED]



IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS  
(July 1, 1955, through December 31, 1955)

"Oh Men; Oh Women"

On September 22, 1955, [redacted] previously described, advised that he had learned that the motion picture rights to the play "Oh Men; Oh Women" had been purchased by Twentieth Century Fox Studios, Beverly Hills, California, and that this organization planned to produce the play as a motion picture. According to [redacted] the author of "Oh Men; Oh Women" is Edward Chodorov, a New York playwright who has been identified with Communist activities. Upon receipt of information that Twentieth Century Fox had purchased this play [redacted] said that he brought this matter telephonically to the attention of James O'Neill, National Executive of the American Legion in New York. O'Neill indicated to [redacted] that action would be undertaken to present facts available to the American Legion concerning Chodorov to Twentieth Century Fox in an effort to discourage production of any material offered by him.

"Storm Center"

According to [redacted] this production, which in September 1955 was being filmed by Phoenix Productions for Columbia release, is based on a novel entitled "The Library," which, in [redacted] opinion, contains propaganda of a type favorable to Communism. [redacted]

"A View From the Bridge"

[redacted] a current confidential informant, advised on September 30, 1955, that he had no information and knew of no play to be produced on Broadway which would have a predominantly Communist cast. He stated that numerous openings are scheduled and he doubted that any would be a Communist Party production.

[redacted] stated that about 1,000 people had read for Arthur Miller's playlets, including "A View From the Bridge." He understood several Communists had been turned down for these playlets. [redacted] said that it would probably be coincidental if the cast turned out to be predominantly Communists. He described Arthur Miller as left oriented and said Miller lost his sympathy for the Communist Party when the Party attacked

him for giving derogatory notices to a Negro production which the Communist Party wanted praised. [redacted] advised that Miller's plays, although occasionally supported by the Communist Party, did not follow Marxist ideology. He said Miller is very intelligent in his attitude and his interpretations are strictly his own.

[redacted] Authors Equity, 45 West 47 Street, New York, New York, advised that Martin Wolfson, in October, 1955, was appearing in the production "A View From the Bridge" at the Coronet Theater, 230 West 49 Street, New York.

According to page one of the August 16, 1955, issue of the "New York Times," a New York daily newspaper, Martin Wolfson, on August 15, 1955, invoked the Fifth Amendment when questioned about his Communist Party membership by the House Committee on Un-American Activities. [redacted]

#### Miscellaneous

On October 20, 1955, [redacted] a current confidential informant, stated that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York.

A top-level informant of our New York Office advised on October 25, 1955, that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York [redacted]

[redacted] both current confidential informants, reported that during May 1955 Herbert Biberman was in Mexico City, Mexico, apparently for the purpose of trying to get a crew lined up for a film which reportedly would concern a story of Negroes in the turpentine industry in Cuba. According to these informants, Biberman had been in contact with Azteca Film Studios in Mexico City regarding the production of this motion picture but this firm had refused to have anything to do with the picture because of the objections of the American stock holders who controlled the company. Biberman has been identified in sworn testimony before the House Committee on Un-American Activities as having been a member of the Communist Party. [redacted]

## V. SOVIET ACTIVITIES IN HOLLYWOOD

Soviet representatives, including diplomatic officials, visiting dignitaries and registered agents have been in contact with various individuals in the U. S. motion picture industry. For example, it is definitely known that the Soviet Vice Consul in Los Angeles personally invited the following people to a private showing on March 7, 1947 of the Russian film, "The Stone Flower":

Edward G. Robinson and John Garfield, actors,  
[redacted] has identified these men as Communists.)

Charles Chaplin, producer and actor.

(Chaplin has aided the Communist Party financially, according to [redacted]  
John Howard Lawson, Albert Maltz, Dalton Trumbo, Alvin Karpis, John Wexley,  
Robert Rosen, and Lester Cole, writers, and Edward Dmytryk, director.

(All have been identified as Communists.) (V, 1)

Mikhail Kalatozov, Soviet motion picture representative, came to Hollywood in August, 1943 and sought to purchase "Little Foxes" and "Earl of Chicago." The former is the story of a degenerate Southern family; the latter, of a Chicago gangster in England. (V, 1)

During his stay, Kalatozov was in contact with Gregori Kheifets, former Soviet Vice Consul in Los Angeles and a known Soviet espionage agent. Kalatozov was also associated with many pro-Soviet and pro-Communist film personalities. (V, 2)

Following Kalatozov's departure, and the turning over of his duties to the Vice Consul in Los Angeles, there were limited contacts between Soviet diplomatic representatives and motion picture personalities. The Vice Consulate at Los Angeles was closed January 15, 1948. (V, 2,13)

In May of 1946, Gregory L. Irsky and two other men came to the United States from the U.S.S.R. to study scientific technique, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Irsky indicated that he was endeavoring to disseminate Russian propaganda film, under the guise of educational features, to American schools. His project did not materialize. (V, 2)

In May, 1946 the noted Soviet writer, Konstantin Simonov, visited Hollywood. John Howard Lawson, one of the leaders of the Communist core in the motion picture industry, wrote most of Simonov's speeches delivered in Los Angeles, (V, 2)

Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles, according to numerous stories in newspapers of that city. Among those in attendance were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin, and Lewis Milestone.

(V, 2)

Under the auspices of the Hollywood Writers Mobilization, Simonov held an informal discussion with members of the Screen Writers Guild. Screen writer Dalton Trumbo, one of the "Hollywood Ten," presided over the discussion. Simonov remarked

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]


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NOTE: Source-references are to Section and page of Manning Memorandum current as of 7-15-49, of which this is a condensation.

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that Soviet writers do not sell their work out-right to the film industry but sell only the right to film it; the publishing rights remain with the author. It may be noted that the Screen Writers Guild has supported the American Author's Authority. The latter group's program, conceived under Communist guidance, calls for the leasing, rather than the selling, of screen plays to producers. (V, 3)



Artkino Pictures, Inc.

This firm was chartered in New York City July 22, 1940 and was registered as the agent of a Moscow principal. (V, 4) It claims to be engaged in the importation of films from the U.S.S.R. and in the distribution of these films in the Western Hemisphere. Several employees of Artkino have been identified as members of the Communist Party (or Communist Political Association) or as being members of front organizations. (V, 4,5)

The U.S.S.R. as previously noted, has evidenced an interest in pictures showing the "seamy side" of life in the United States.

In August, 1947 U. S. Ambassador to Moscow, W. B. Smith, wrote to Eric Johnston that he had invited S. M. Eisenstein, the dean of Soviet film directors, to see American films. Eisenstein's comments after the showings were usually non-committal or mildly approbational. The Ambassador forwarded a translation of an article from the Soviet journal, "Culture and Life," reflecting Eisenstein's official reaction. The Ambassador stated that it seemed to him that the article very clearly demonstrated the correctness of Johnston's stand in opposing the exportation of films like "The Grapes of Wrath" and "Tobacco Road" to the Soviet Union, "unless an equal number of films showing more favorable aspects of life in the United States were also exported." (V, 6)

Eisenstein's article was entitled, "The Parveyors of Spiritual Poison - About the Contemporary American Cinema." Eisenstein declared that the United States had produced "more than a few ultra-reactionary pictures in the past," but a few good ones were produced in spite of the intention of the makers of the pictures and against the wishes of the bosses. He spoke well of "The Big House," "I was a Fugitive from a Chain-gang," "Grapes of Wrath," "Tobacco Road" and "Boomerang." He charged that many U. S. films were a panegyric of the gangsters' shameless methods, and found this logical because gangsters and "honest" businessmen have the same moral code. He denounced Bing Crosby's role in "Going My Way" as that of "an unusually cunning snarer of human souls." He stated that the picture, "Anna and the King of Siam," contained white-superiority propaganda. (V, 7,8,9)

Eisenstein charged that film directors take a theme which would reflect an indictment of the (capitalist) system and "make it harmless while preserving the external drama." They attribute crimes to the individuals, "dissociating them from the actual social system." (V, 10)

Eisenstein declared: "The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness -- this is probably one of the most cunning characteristics of the American cinema." (V, 11)

He acknowledged the technical excellence of U.S. film equipment, but pointed out that "reaction" was exercising more and more pressure on the industry. He charged that "the skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression -- fundamental characteristic features of the cruelty and unjust system of imperialistic society." (V, 8,11)

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY  
BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES**

The House Un-American Activities Committee announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood. A preliminary hearing was held in Los Angeles, California, on December 3, 1946. Only a few witnesses were called and the hearing was described as superficial. The Committee announced that it would return in January 1947 to conduct extensive hearings on all phases of Communist activity in Hollywood.

An authoritative statement concerning Communist activity in the motion picture industry was made by you before the Committee on March 26, 1947. You testified, among other things, that in 1935 the Communist Party launched a recruiting drive in Hollywood and directed its efforts to labor unions and the so-called intelligentsia; that Communists attempted to insert Communist propaganda into motion pictures and to delete anti-Communist material therefrom; that Communists used the prestige of prominent Hollywood individuals to further their ends.

The House Un-American Activities Committee resumed hearings in Hollywood in May 1947. The New York Times on May 17, 1947, quoted Committee Chairman J. Parnell Thomas as stating, after a week of hearings, that "ninety per cent of the Communist infiltration" was in the screen writing field. He also alleged that the Federal Government was influential "in aiding the Communist conspiracy" by encouraging the production of pro-Russian films during the regime of the late President Roosevelt.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings which were conducted during the spring of that year by the House Un-American Activities Committee. Mayer was frank to admit that there were some Communists in his studios and expressed a willingness to discharge them. He stated, however, that if he did so, they would be hired by other studios immediately. (Letter from Los Angeles 7-23-47 re Communist Infiltration of Motion Picture Industry)

**A. Activities of "Unfriendly" Witnesses and Their Attorneys or Associates Prior to October, 1947, Hearings**

On October 16, 1947, Bartley Crum, one of the attorneys for the "unfriendly" witnesses, conferred with Max Lowenthal, advisor to the

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**American Jewish Conference.**

Lowenthal volunteered his personal views, asserting that Crum could throw the Committee into a wastebasket. He declared that the Committee was created by Congress to conduct thought control and that there was no sense in attacking it on that ground or on the basis of civil liberties. He expressed the view that the Committee was open to attack on other grounds which would appeal to the public, and that Crum would be foolish to select issues with which the public was unsympathetic. Lowenthal gave Crum considerable advice on handling the press, and said he had considerable material for Crum. Lowenthal concluded by telling Crum he was going to help him all that he could but that he did not want anyone to know about it, with the exception of David Wahl, who was the Washington representative of the American Jewish Conference.

[REDACTED]

A confidential informant who was a member of the Communist Party in Washington, D. C., until 1942 advised that David R. Wahl was a member of the Communist Party and that he was also engaged in espionage activities on behalf of the Soviet Union.

[REDACTED]

On Saturday afternoon, October 18, 1947, attorneys Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco. They were met at the airport by David Wahl, Martin Popper, Vice-President of the National Lawyers Guild, and his wife, and John Dierkes. John Dierkes arrived in Washington, D.C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

Dierkes was formerly with the Bureau of Internal Revenue and was sent to Hollywood in connection with the preparation of a movie short concerning the Internal Revenue. While in Washington, Dierkes was observed to be in close association with Charles Kramer, who was employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Conference.

After arrival in Washington, the party proceeded immediately to the office of Martin Popper where it remained for a few moments and then went to Suite 100-C of the Shoreham Hotel which suite had been obtained as a headquarters for the legal staff of the "unfriendly"

witnesses. This suite was used by the attorneys for preparing press releases, holding conferences and to counsel the witnesses.

**B. Activities of "Unfriendly" Witnesses and Their Attorneys or Associates During the October, 1947 Hearings**

A public rally was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the House Un-American Activities Committee.

Martin Popper, Vice-President of the National Lawyers Guild, acted as Chairman. After introducing each of the nineteen "unfriendly" witnesses, he introduced Robert Kenny, who was President of the National Lawyers Guild. Kenny alleged that the Committee was "engaged in a conspiracy to control communication and destroy free speech."

Bartley C. Crum told the audience that he was tearing up his prepared speech and proceeded to unmercifully attack J. Parnell Thomas, Chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dancer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium, he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to hell.

[REDACTED]

The Southern Conference for Human Welfare was cited as a Communist front by the House Un-American Activities Committee in March, 1944.

The above rally was originated by the National Committee on Civil Rights of the National Lawyers Guild. [REDACTED]

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs, announced that they all should follow him into the corridor

where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator hall immediately outside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he, along with eight other individuals, had formed a committee which was going to attempt to defend the nineteen witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. Garfield said that the purpose of the committee was to defend constitutional democracy and that no Communists or "fellow-travellers" were connected with it. The committee later became known as The Committee for the First Amendment.  
(Labor Fact Book #9 p. 75)

A reliable confidential informant, who was a member of the Communist Party, advised on October 23, 1947, that Charlotte Young, a Communist, was employed in Suite 100-C of the Shoreham Hotel which was the headquarters of the legal staff for the "unfriendly" witnesses. Charlotte Young was performing general stenographic and clerical work.

The Washington Star on October 26, 1947, reported that former Assistant Attorney General O. John Rogge spoke at a Conference on Cultural Freedom and Civil Liberties on October 25, 1947, which was sponsored by the National Arts, Sciences and Professions Council of the Progressive Citizens of America. Mr. Rogge reportedly said, "My advice to our Hollywood friends and to all others is not to appear at all." He expressed the opinion that the House Committee on Un-American Activities was an unconstitutional agency of the government.

C. Hearings of the House Un-American Activities Committee,  
October, 1947

The Committee traced the Communist infiltration of the movie industry through a succession of "friendly" witnesses, drawn mostly from Hollywood itself. In addition, the Committee utilized Howard Rushmore, a member of the editorial staff of the New York Journal American, who was a prominent member of the Communist Party from 1936 until 1939. Rushmore testified, among other things, that during that period John Howard Lawson was in direct charge of Communist activities in Hollywood.



Nine prominent screen writers and a Hollywood director were cited for "contempt" by the Committee for refusing to answer questions concerning their alleged Communist membership, or their affiliations with the Screen Writers Guild. During the hearings either a Communist membership card, or a Communist registration card was introduced for each of the ten individuals. On December 5, 1947, a special Federal Grand Jury in Washington, D. C., indicted all of them for "contempt of Congress." These individuals were:

Alvah Bessie, writer  
Herbert Biberman, writer-producer  
Lester Cole, writer  
Edward Dmytryk, director  
Ring Lardner, Jr., writer

John Howard Lawson, writer  
Albert Maltz, writer  
Samuel Ornitz, writer  
Adrian Scott, writer  
Dalton Trumbo, writer

Emmet G. Lavery testified before the House Un-American Activities Committee as President of the Screen Writers Guild. Lavery said that he was "opposed to the principles of Marxist Communism" and that he was not an apologist for Communism. He testified that in October, 1946, he voluntarily visited the FBI Office in Los Angeles, and told SAC R. B. Hood that he would place himself and the records of the Guild at the disposal of the FBI at any time. He indicated to the Committee that he would not have been testifying before it if the Communists had control of the Guild.

Louis J. Russell, a Committee investigator and former Special Agent of the FBI, testified, among other things, that the Bulletin of the International Theatre published in 1934 contained an article which described the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz. He stated that issues three and four of "International Theatre" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November 1934 issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

"However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that

"will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhail Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union.

Russell testified that on November 9, 1943, the Hanns Eislers were invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on November 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the November 16 meeting to which Russell testified, it appears that this information was incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Eisler invited Mr. and Mrs. Pastoev to a party she was planning for November 6, 1943, at her residence. Surveillance of the Eisler residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Hanns for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a freelance writer in Hollywood, and Louise Bransten by stating that they engaged in considerable activity on behalf of Eisler. He said that it was a known fact that Page requested Louise Bransten's advice as to how the

situation could be handled and it was resolved that the best way was to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Soviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia and who was also very active in Hollywood, particularly during the 1935 period. Russell said that Katz's real name was Andre Simone.

He identified Louise Bransten as the former wife of Richard Bransten, also known as Bruce Minton, former owner of the "New Masses," who, together with his present wife, Beth McKenney, was expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933 Louise Bransten, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Communist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Bransten made a loan of \$50,000 to "The People's World," West Coast Communist newspaper. He also said she had contributed to the Rosenberg Foundation, of which she was a member of the Board of Directors. He testified that she contributed to the American-Russian Institute, The California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she was living in New York at the time of the hearing and was married to Lionel Borman, who was interested in documentary films. He testified that Louise Bransten was employed by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page had been in contact with Louise Bransten, Haskon Chevalier, Vassili Zublin, a Soviet diplomatic official, Otto Katz, and Hanne Eisler. He said that at one time Page attempted to secure a position for Haskon Chevalier through Robert T. Sherwood.

With regard to the work of Page at the State Department, Russell testified that he was at one time assigned to the American Embassy in Montevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Hibernian and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Mexico as "being one of our men." Russell said, "We have one of our men right inside the American Embassy and we get the real inside dope from there."



Russell testified that on April 25, 1945, Louise Bransten was contacted by Stepan Agresian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Russell stated that on May 19, 1945, Dmitri Manuilsky, the Ukrainian Communist leader, was the guest of honor at a dinner given by Louise Bransten in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Bransten and Page, who operated as a free-lance writer in Hollywood for a period of several years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Bransten. He said there was a tie-up between Page, the associate of Bransten, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in November, 1945, she was contacted by an individual known as George George, a member of the Communist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson and Vera Harris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole, Madeline Tuthven, and Merta Uerkvitz. He identified Cole

as a screen writer and Rathven and Uerkvitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lanken, and Rathven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell, Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Eisler. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Louis Harris of Chappaqua, New York, and on this occasion Gerhart Eisler was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D.C. He also stated that she had been identified with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastoev, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets attended a party in San Francisco given by Bransten.

Russell testified that Bransten was acquainted with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton was known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944. On this occasion Eltenton attempted to influence a scientist along Soviet lines. He loaned the scientist a copy of the Soviet Constitution which he recommended him to read. The scientist was then employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Molotov at the St. Francis Hotel in San Francisco on May 7, 1945. He also testified that it is known Louise Bransten, at one time, attempted to secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Kheifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Kintion by a representative of the Soviet Government regarding espionage activity, Russell testified that in the year 1942 Kintion was contacted by one Peter Ivanov, whom he identified as a secretary of the Russian Consulate in San Francisco. According to Russell, Ivanov offered Kintion money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Kintion, in order to cooperate with Ivanov, approached Haskin Chevalier, who was a Professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Kintion told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier told Kintion that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheimer. Russell said that Chevalier approached Oppenheimer and told him that Kintion was interested in obtaining information regarding technical developments under consideration by the United States and also that Kintion was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Mr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

Concerning the above testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Bureau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bramson were both active in this matter as well as



Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Otto Katz, who was then in Connecticut, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz's real name is Andre Simone, it should be noted that the information in the Bureau's files does not indicate conclusively that this is the case. It is also noted that a report received by the Bureau concerning the location of Katz reflected that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate, which was obtained through a highly confidential and delicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

Concerning Russell's statement that Bransten was, at the time of the hearing, employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis E. Patterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Harms Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

"In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Hatch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Kate. The Bureau's investigation of Page did not disclose any contacts by him with Kate. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haakon Chevalier with the Office of War Information through Robert E. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945 she was contacted by an individual by the name of George George, a Communist Party member and contact of Hannu Eisler in Los Angeles.

A technical surveillance on the residence of Louise Bransten on November 2, 1945, reflected that Marion Hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be

present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Harris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Uerkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in Bureau files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Eltenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947 when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isak of the American-Russian Institute asked Eltenton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitan, a leading Russian physicist. Eltenton dictated his congratulatory wire to Isak and asked her to send it.

Russell's testimony regarding the reported activities of Eltenton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.



Chairman J. Farnell Thomas announced at the conclusion of Russell's testimony on October 30, 1947, that the first phase of the Committee's investigation of Communism in the Motion Picture Industry had been completed. Following the hearings, Louis J. Russell advised that the reason for discontinuing them was that the Committee was running short of funds, and further that the "friendly press" had advised that it would be difficult to sustain public interest any further.

**B. Activities of the "Hollywood Ten" Following The House Un-American Activities Committee Hearings**

As indicated previously, a special Federal Grand Jury in Washington, D. C., indicted all ten individuals on December 5, 1947, for "contempt of Congress." They were dismissed from their jobs during the same month. (Labor Fact Book #9 p. 75)

On January 9, 1948, Alvah Bessie, Herbert J. Biberman, Lester Cole, Edward Dmytryk, Ring Lardner, Jr., John H. Lawson, Albert Maltz, Samuel Ornitz, Robert Adrian Scott and Dalton Trumbo were arraigned before Justice Keach of the District Court in Washington, D. C.

The "Los Angeles Examiner" on March 2, 1948, reported that the "Hollywood Ten" had filed civil suit against various Hollywood producers for damages amounting to \$61,108,975, alleging that the motion picture industry had created an illegal black list against them. Among defendants were the Motion Picture Producers, Association of America, and the Society of Independent Motion Picture Producers.

Lester Cole also filed an action against MGM for breach of contract and asked for financial relief in addition to reinstatement to his position. A Los Angeles Federal District Court jury found in his favor. MGM filed an appeal. (Labor Fact Book #9 p.75)

On May 21, 1948, Dalton Trumbo and John Howard Lawson were each sentenced to a year in jail and a \$1,000 fine as a result of being convicted of the "contempt of Congress" charge. It was agreed by the attorneys for the remaining eight defendants that all would plead guilty and accept sentence should the Trumbo-Lawson convictions be upheld.

On June 13, 1949, the United States Court of Appeals rendered a decision which upheld the conviction of Dalton Trumbo and John Howard Lawson. (New York Journal American June 13, 1949)

The latest available information pertaining to the "Hollywood Ten" may be summarized as follows:

Alvah Bessie

In the Fall of 1948, Bessie was reported as considering moving to New York City in order to write television shows for Burgess Meredith. Los Angeles Informant [redacted] reported in the Fall of 1948 that Bessie was extremely worried concerning his financial condition and had only \$6 in the bank, and had reportedly been trying to borrow money from various individuals. In the Spring of 1949, he was reported to be one of the trustees of the Los Angeles Branch of the California Labor School and to be working closely with Biberman on behalf of the "Hollywood Ten."

Herbert Biberman

Since the fall of 1948, Biberman has devoted practically his entire time to working on behalf of the "Hollywood Ten," with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other committees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Hollywood Ten."

Lester Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest.

Edward Daytryk

Daytryk was last reported to be in England directing pictures. The "Washington Evening Star" of March 16, 1949, in an article dated London, described Daytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Daytryk whether or not he was a Communist but instead asked him if he believed in God, and when Daytryk answered in the affirmative, stated, "Anyone who believes in God can't be a Communist," and thereupon gave Daytryk a job as a director for him. The article stated, however, that Rank was not allowing Daytryk to make his "usual message type picture."

The "Daily Worker" of April 1, 1949, stated that Daytryk had recently completed the picture, "Obsession" for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete."

Ring Lardner, Jr.

"Hollywood Variety" of June 10, 1948, indicated that Lardner had been signed to do a screen play entitled, "Pastures of Heaven." However, no confirmation of this has been obtained. [REDACTED]

John Howard Lawson

Lawson has written a new edition of his book, "The Theory and Technique of Play Writing," described as a Marxist classic concerning the theater. He has also been engaged in writing a history of the United States. [REDACTED]

Lawson was also a participant in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the National Council of the Arts, Sciences and Professions. In the spring of 1949, he participated in a lecture series entitled, "A New Approach to American History and Our Cultural Heritage," under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued on behalf of the "Hollywood Ten" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Ten" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

With regard to Lawson's relationship with the motion picture industry, Los Angeles Informant [REDACTED] has reported that Lawson has consulted several times with Zoltan Korda, brother of Sir Alexander Korda, regarding the possibility of his working on a script of a picture entitled, "Magic Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script. [REDACTED]

Albert Maltz

The "Daily Worker" of November 30, 1948, reported that Maltz had completed a new novel entitled, "The Journey of Simon McKeever," which was to be published in the spring of 1949 by Little Brown Company. [REDACTED]

The Twentieth Century-Fox Studio purchased the new Maltz novel for the sum of \$35,000 and then announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949, reported that a mass campaign of protest was under way against Twentieth Century-Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaign. [REDACTED]



Samuel Ornitz

During the spring of 1949, it was reported that Ornitz was engaged principally in lecturing on Jewish history and culture and was also engaged in writing a book concerning the history of anti-Semitism. [REDACTED]

Adrian Scott

Since April, 1949, Scott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff." Prior to his departure for England, he was active on behalf of the Civil Rights Congress in Los Angeles and was a member of the Steering Committee of the Hollywood Council of the Arts, Sciences and Professions. [REDACTED]

Dalton Trumbo

Trumbo's conviction for contempt of Congress was upheld by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isle," which in the spring of 1949 was reported as being in rehearsal on Broadway. The title of this play was a new one as it was previously known as "Aching River." [REDACTED]

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES (July 16, 1949 to April 15, 1950)**

**A. Damage Suit Filed By "Hollywood Ten"**

On May 23, 1949, the "Hollywood Ten" filed a \$52,000,000 antitrust suit against ten film studios and the Motion Picture Producers Association charging the defendants with entering into an agreement in 1947 not to hire any of the "Ten" thus violating the Sherman Anti-Trust Act.

The Hollywood Reporter in its issue of August 16, 1949, reported that there was some indication that a settlement was being discussed by representatives of the "Hollywood Ten" and the major motion picture companies named as defendants in the multimillion dollar suit. Robert W. Kanny, one of the attorneys for the plaintiffs, was quoted as saying that Milton Diamond, a New York attorney, had recently spent some time in Los Angeles conferring with representatives of the "Ten" and that all negotiations with company representatives looking toward a possible settlement of the suit were being conducted in New York.

**B. Lawson and Trumbo Appeals**

On June 13, 1949, the United States Circuit Court of Appeals upheld the contempt of Congress convictions of John Howard Lawson and Dalton Trumbo, two of the "Hollywood Ten" who were tried for contempt following their refusal to answer questions of the House Committee on Un-American Activities during the Hollywood hearings in October, 1947. Immediately following the Circuit Court of Appeals decision, the "Hollywood Ten" issued a statement prepared by Herbert Riberman, Lawson and Albert Maltz and the attorneys for the "Ten" stating that the Lawson and Trumbo cases would be appealed to the Supreme Court.

Subsequent to the Appellate Court's decision, representatives of the "Ten" discussed the possibility of obtaining additional counsel to represent the "Ten" in the Supreme Court appeal. Among those considered as possible additional counsel were Danville Clark, Louis S. Weiss, and Lloyd E. Garrison. Consideration was also given to attempting to obtain the signature of former Attorney General Francis Biddle on the appeal brief.

In addition to the appeal brief itself filed by the "Ten," other amicus curiae briefs were solicited in behalf of the "Ten."

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Los Angeles Informant [redacted] on August 16, 1949, learned from Herbert Biberman that an anxious series brief had been drafted by Carey McWilliams and about 1000 copies of that brief distributed throughout the country. The same source on August 24, 1949, reported that according to Biberman the Authors League of America might file a brief. Also on August 24, 1949, this informant advised that the following organizations had indicated that they would file supporting briefs for the "Ten":

The Mine, Mill, and Smelter Workers Union;  
Fur and Leather Workers Union;  
Food, Tobacco and Agricultural Workers Union;  
Public Utility Workers Union;  
United Furniture Workers Union;  
United Electrical, Radio, and Machine Workers Union;  
National Lawyers Guild;  
Southern Conference for Human Welfare;  
Progressive Party;  
Civil Rights Congress;  
National Council of the Arts, Sciences, and Professions; and  
American Slav Congress.

In connection with the brief prepared by Carey McWilliams, signatures thereto were solicited among individuals prominent in the arts and professions. A total of 382 signatures was obtained and an examination of the signers reflected that, among those associated with the motion picture industry who signed the brief, 47 were identified as having been affiliated with the Communist Party while 14 of the signers from other arts and professions were identified as affiliated with the Communist Party: [redacted]

On September 16, 1949, Los Angeles Informant [redacted] reported that representatives of the "Ten" were attempting to exert political pressure on the Department of Justice in an effort to get the Department to withdraw its opposition to a hearing on the Lawson and Trumbull cases by the Supreme Court. [redacted]

With regard to the brief prepared by McWilliams, the records of the United States Supreme Court reflect that the McWilliams brief was filed in the Supreme Court on September 10, 1949, which brief urged the Supreme Court to consider the petitions and writs of certiorari filed in the Lawson and Trumbull cases on August 11, 1949. It is interesting to note that on September 14, 1949, a motion and brief in support of the government's position was filed by the American Writers Association, Inc., while numerous briefs in support of Lawson and Trumbull were filed as follows: On September 21, 1949, by the National Union of Maritime Cooks and Stewards; on September 30, 1949, by the American Civil Liberties Union and the Unitarian Fellowship for Social Justice; on October 3, 1949, by the Congress of American Women.



On October 7, 1949, an additional brief was filed by the Conference of Studio Unions, the United Office and Professional Workers of America Executive Board, Independent Progressive Party, Local 1481 of the United Electrical, Radio, and Machine Workers of America, the Los Angeles Chapter of the Congress of American Women, the Hollywood Women's Council, the Southern California U.M. Conference, Local 9 of the United Office and Professional Workers of America, the California Labor School, Los Angeles County Negro Democratic Club, the Slavic Council of Southern California, and Carpenters Local No. 638, AFL, Los Angeles.

On October 12, 1949, a brief was filed in support of Lawson and Trumbo by the American Communications Association, the Food, Tobacco, Agricultural and Allied Workers of America, the International Fur and Leather Workers Union, the International Union of Mine, Mill, and Smelter Workers, United Electrical, Radio, and Machine Workers of America, United Furniture Workers of America, United Office and Professional Workers of America, and the United Public Workers of America.

The October 25, 1949, issue of the Daily Worker listed additional organizations filing briefs in support of Lawson and Trumbo as follows: Methodist Federation for Social Action; National Council of the Arts, Sciences and Professions, the Council on African Affairs and the American Labor Party.

The November 23, 1949, issue of the Daily Worker contained a column by David Platt entitled "How You Can Aid the Hollywood Ten" which urged the filing of amicus briefs by individuals and organizations. This article also indicated that in addition to the groups previously named as filing briefs, the following organizations had also filed such briefs supporting Lawson and Trumbo: The American Jewish Congress; the National Association for the Advancement of Colored People; and the Samuel Adams School for Social Studies.

The October 31, 1949, edition of the Daily People's World announced that on November 2, 1949, a "send-off" meeting would be held launching a nationwide speaking tour by several of the members of the "Hollywood Ten." This tour was for the purpose of bringing to the people of the United States the story of the case of Lawson and Trumbo and the other members of the "Hollywood Ten."

Additional information concerning the speaking engagements of the various representatives of the "Ten" will be set forth hereafter in connection with the activities of the various individuals.

The Hollywood Council of the Arts, Sciences, and Professions (hereinafter referred to as the HCASP) was consistently active in its support of the "Ten." On January 14, 1950, the organization held its annual donors' dinner at the Beverly-Wilshire Hotel in Beverly Hills, California, for the stated purpose of presenting certain individuals with awards for their work and effort toward peace.

Los Angeles Informant [redacted] however, advised that the primary purpose of the dinner was to raise funds for the HCASP and to obtain new sustainers. Admission to the dinner was by invitation at a cost of \$25 per plate. It is interesting to note that arrangements were first made to hold the dinner at the Biltmore Hotel in Los Angeles but prior to the signing of a contract, the hotel withdrew, basing its withdrawal on the fact that the HCASP was affiliated with the National Council of the Arts, Sciences, and Professions which had staged the Cultural and Scientific Conference for World Peace in New York in March, 1949, resulting in considerable embarrassment to the Waldorf Astoria Hotel in New York. Thereafter an apparently valid agreement was entered into by the HCASP and the Beverly-Wilshire Hotel to hold the banquet at that hotel. However, this hotel, upon learning that the HCASP was affiliated with the National Council of the Arts, Sciences, and Professions, likewise canceled its agreement. Immediately upon the cancellation of the contract by the Beverly-Wilshire Hotel, individuals friendly to the HCASP and the "Hollywood Ten" began a telegram campaign of protest against the hotel which finally agreed to allow the dinner to proceed as scheduled.

Los Angeles Informant [redacted] who attended the dinner on January 14, 1950, reported that it was attended by approximately 500 individuals and Los Angeles Informant [redacted] advised that approximately \$7,000 over and above expenses had been cleared by the HCASP as a result of the dinner.

In November, 1949, it was ascertained by means of a telephone call to the national headquarters of the National Council of the Arts, Sciences, and Professions that the "Hollywood Ten" had established an office at the Hotel Iroquois in New York City and New York Informant [redacted] on December 13, 1949, reported that a new account in the name of the "Hollywood Ten" had been opened at the Amalgamated Bank in New York and that many of the checks deposited in this account had been made payable to Lawson.

An office for the "Hollywood Ten" was also set up at 1574 Crossroads of the World in Hollywood, California, and on March 6, 1950, it was learned that this office was being handled by Patricia Killion Hall who was identified as a member of the Communist Party in 1947.

The Daily Worker, in addition to the items previously mentioned, has consistently supported the case of the "Hollywood Ten" and urged its readers to file briefs in support of Lawson and Trumbo. An article critical of the decision of the United States Circuit Court of Appeals which affirmed the conviction of Lawson and Trumbo appeared in the Daily Worker of June 26, 1949, while an article urging the filing of additional briefs and support of the "Ten" appeared in the January 1, 1950, edition of the Worker. [REDACTED]

The Daily Compass of March 1, 1950, reported on the filing of an additional brief in behalf of Lawson and Trumbo by individuals active as book publishers, theatrical producers, and writers, which brief was presented by Zechariah Chafee, Jr., supported by Osmond K. Fraenkel and Arthur Garfield Hays. This article indicated that the Chafee brief was the 13th such brief filed in behalf of the "Hollywood Ten." [REDACTED]

On April 10, 1950, the Supreme Court announced that it had reached a decision to refuse to review the contempt convictions of Lawson and Trumbo.

The Los Angeles Examiner of April 11, 1950, quoted Robert W. Kenny, one of the attorneys for the two defendants, as stating that he would immediately file a petition for a rehearing and that if that petition for a rehearing was also denied, the remaining eight individuals of the "Hollywood Ten" would go to trial on the basis of the record established in the Lawson and Trumbo cases without further testimony. [REDACTED]

C. Activities of the Individuals  
Comprising the "Hollywood Ten"

On February 26, 1950, Los Angeles Informant [REDACTED] advised that he had received information from a source, which he believed reliable but refused to identify, indicating that members of the "Hollywood Ten" might be selling motion picture scripts to major studios through various theatrical agents or through other writers employed by the major studios. He indicated that such other writers might be receiving assistance from members of the "Ten" in preparation of stories.

No confirmation of these allegations has been received except in the case of Lester Cole, the details of which will be set forth in the individual write-up of him which follows: [REDACTED]



Herbert Biberman

Biberman has been one of the most active individuals in connection with the Hollywood Council of the Arts, Sciences, and Professions, particularly in regard to the relationship between this organization and the "Hollywood Ten." He has prepared several statements for the HCAAP, has been active in its various functions, and is one of the "behind the scenes" leaders of this organization. He has also been active in speaking before meetings of this group in behalf of the "Ten."

He was also the speaker on December 3, 1949, at a meeting sponsored by the Dancers Committee for the "Hollywood Ten." During his talk he stated that he and his comrades felt that it had been a pleasure to be part of the struggle against the House Committee on Un-American Activities and regardless of the outcome of the case of the "Ten" the struggle would continue.

On March 6, 1950, it was learned from Patricia Hall, who was in charge of the Hollywood office of the "Ten," that Biberman, who had been operating the Hollywood office and coordinating the work of the "Ten," had become worn out and was then taking an indefinite rest.

Lester Cole

Los Angeles Informant [redacted] in the fall of 1949 reported that the major motion picture producers had become considerably upset when it was brought to the attention of Eric Johnston that Warner Brothers had hired Cole who is one of the "Hollywood Ten." The informant advised that Johnston had gone to Warner Brothers and demanded to know the full facts in order to ascertain if that studio had violated the producers' agreement not to hire any of the "Ten." Investigation by Johnston and others resulted in facts being brought to light that Warner Brothers had purchased a story written by a J. Redmond Prior who, it was alleged, was actually Cole. Investigation resulted in the belief that J. Redmond Prior was actually Lester Cole although Cole did not actually admit this fact.

The picture which resulted from the J. Redmond Prior story was "Chain Lightning." This picture was reviewed in the January 17, 1950, issue of Film Daily which stated that it was being released by Warner Brothers on January 30, 1950, and was to star Humphrey Bogart. This review stated that the picture was "suggested by a story by J. Redmond Prior."

Cole was one of the individuals who participated in the nation-wide speaking tour by various members of the "Ten" and it was in the Cleveland, Ohio, press on October 16, 1949, reflected that he was scheduled to make an address in Cleveland on November 19, 1949. On November 18, 1949, Cleveland Informant [redacted] reported that Cole was at that time in Cleveland and was scheduled to address the Progressive Party at Youngstown, Ohio, on November 18, 1949. News accounts reflected that on November 17, 1949, a meeting had been sponsored at Youngstown, Ohio, by the Progressive Party and the Bill of Rights Committee at which meeting Cole was scheduled to be one of the speakers.

Los Angeles Informant [redacted] attended a meeting of the Hollywood Independent Progressive Party Club on January 17, 1950, in Hollywood and Cole was the principal speaker at this meeting. In response to a question he stated that the members of the "Hollywood Ten," since the House Committee hearings in 1947, had been living on their savings and that a few of them "whose talents are still needed are doing ghost writing and thereby making some kind of a living."

Cole stated that the Supreme Court was undoubtedly awaiting a proper and auspicious time to give its decision in the Landon and Trumbo cases and that he felt the decision would probably be around election time. He also stated that once an individual reaches the Supreme Court, they should be free from responsibility to anyone and act as free men but that since they come from political machines, they bring with them what they stood for.

Ring Lardner, Jr.

The industrial detail [redacted] reported that Lardner had been present at the Chicago Coliseum on November 18, 1949, in honor of Congressman Vito Marcantonio but that he did not speak at this dinner. The November 26, 1949, issue of the Chicago Maroon, a campus publication of the University of Chicago, stated that Lardner had spoken the previous Tuesday at a talk sponsored by the National Lawyers Guild and that his speech had been for the purpose of enlisting support "of the American people in the fight to preserve our democratic rights." The article quoted Lardner as maintaining that the House Committee on Un-American Activities was the "advance guard of Fascism" and that the Committee had no right to ask questions concerning an individual's personal beliefs. He was also quoted as protesting against the Committee's procedure and indicated that neither he nor the other nine individuals had been given a chance to say what they wanted to say.

On March 17, 1950, New York Informant [redacted] furnished a copy of a statement dated June 1, 1949, which Lardner has sent to Israel Anter, former national committeeman of the Communist Party in New York, which statement was captioned "Statement of 'Hollywood Ten' to the 'New York Eleven'." This statement by Lardner noted that the most critical part of the fight for civil liberties at that time was undoubtedly the trial of the Communist Party leaders in New York.

Edward Daytryk

The Daily Worker of September 9, 1949, reflected that Daytryk had been the director of the picture entitled "Give Us This Day" based on the book "Christ In Concrete," which picture had been produced in England. Additional information concerning the nature of this picture has been set forth in Section IV under the heading "Give Us This Day."

Dalton Trumbo

As previously set forth, the United States Supreme Court on April 10, 1950 refused to review the decision of the United States Circuit Court of Appeals affirming the conviction of Trumbo and John Howard Lawson.

Trumbo was recently the author of a pamphlet entitled "Time of the Toad" which was very critical of the House Committee on Un-American Activities and the general situation regarding civil liberties in this country at this time, including criticism of items appearing in the public press. This pamphlet was the subject of an article appearing in the Daily Worker of October 5, 1947, stating that the title had been inspired by Emile Zola's advice to a young French writer in 1890 who could not stomach the corruption of the French press. Zola urged the young man to buy a toad in the market place every morning and swallow it alive and whole and he could then face almost any newspaper with a tranquil stomach, recognize and swallow the toad contained therein, relish that which to healthy men, not similarly immunized, would be a lethal poison.

This article stated that the Trumbo pamphlet points out that "the nation turns upon itself in a kind of compulsive madness to deny all in its tradition that is clean, to exalt all that is vile, and to destroy any heretical minority which asserts toad meat not to be the delicacy which governmental edict declares it. Triple heralds of 'The Time of the Toad' are the loyalty oath, the compulsory revelation of faith, and the secret police."

Source of information of the Chicago Office, [redacted] reported that Trumbo spoke at the Chicago Coliseum on November 18, 1947, and was very critical of the Attorney General, the Department of Justice and in connection with the conviction of the Communist leaders in New York characterized it as a miscarriage of justice.

New York Informant, [redacted] reported that Trumbo was scheduled to be the main speaker at a dinner to be held on March 21, 1950, sponsored by the Joint Anti-Fascist Refugee Committee in New York.



Alvah Bessie

Los Angeles Informant [redacted] reported that on September 3, 1949, the Civil Rights Congress in Los Angeles sponsored a banquet in honor of John Gates of the National Committee of the Communist Party and that Bessie was one of the speakers at this dinner. This source reported that during his speech Bessie eulogized Gates.

Mr. E. W. Bannister of the Federal Communications Commission in Los Angeles advised that in February, 1950, Bessie had applied for renewal of his restricted radio telephone permit which he had held for the last five years. This source advised that Bessie's type of license would apply to aircraft, boats, police operators, and light radio equipment.

Samuel Ornitz

Los Angeles Informant [redacted] reported that Ornitz was among those who appeared on the platform at a banquet sponsored by the Civil Rights Congress of Los Angeles on September 3, 1949, in honor of John Gates of the National Committee of the Communist Party.

Albert Malts

Los Angeles Informant [redacted] has identified Malts as a vice-chairman of the Hollywood Council of the Arts, Sciences, and Professions. The Daily People's World in its issue of March 29, 1950, announced that Malts had completed seven brief essays contained in a publication to be called The Citizen Writer. The paper indicated that in these essays Malts marshals devastating arguments against the real aims as well as the professed intent of the "Washington witch hunters." The newspaper also praised Malts's writings as a work of unusual importance and as a warning and a call to the battle for social justice.

Adrian Scott

Scott was among the members of the "Hollywood Ten" who participated in a speaking tour throughout the United States in the fall of 1949.

The Cambridge Chronicle Sun, published at Cambridge, Massachusetts, in its issue of November 15, 1949, stated that Scott was scheduled to address a meeting on November 17, 1949, under the auspices of the Massachusetts Council of the Arts, Sciences and Professions.

An announcement also appeared on the bulletin board at Boston University reflecting that Scott was to address a meeting on November 17, 1949, under the auspices of the Young Progressives of Massachusetts. He was also scheduled to speak on November 20, 1949, at Brookline, Massachusetts, under the auspices of the Brookline Progressive Party. [REDACTED]

The Daily Worker of January 25, 1950, reported that Scott was to make his debut as an actor in "The Trial of the Traitor," a play by Jerome Choderov, concerning the activities of the House Committee on Un-American Activities. This play was to be sponsored by the New York Council of the Arts, Sciences, and Professions and was to be held on January 29, 1950, at the Hotel Capital, New York City. [REDACTED]

[REDACTED] of the New York Office on February 2, 1950, furnished a pamphlet entitled "Film Sense" issued by the New York State Council of the Arts, Sciences, and Professions which contained an article by Scott concerning a trip he made to Europe approximately six months before. He indicated that during his talk with a producer of French films, the entire time of the talk was devoted to the case of the "Hollywood Ten," the firing of professors, teachers, government workers, et cetera, and the individuals who were the victims in the United States of "witch hunts." [REDACTED]

On March 8, 1950, it was learned that Scott had been in New York for approximately one month but that his public appearances had been restricted due to the voluminous amount of administrative detail in connection with the preparation of the briefs in support of the "Hollywood Ten." [REDACTED]

Los Angeles Informant [REDACTED] on March 24, 1950, advised that Margaret Maltz, the wife of Albert Maltz, had stated that Scott had an opportunity to go to England in connection with motion picture work but had been refused permission by the government to leave the country. [REDACTED]

The Daily Worker of April 11, 12, and 13, 1950, reported that Scott together with John Howard Lawson would be one of the two principal speakers at "Dead Line for Freedom" rallies to be held on April 12, 1950, at Manhattan Center, Sunnyside Gardens, and the Hotel St. George all in New York City, which would feature "25 victims of the House witch hunters." An article appearing in the April 14, 1950, issue of the Daily Worker indicated that during his speech at this meeting Scott had declared that two-thirds of the articles in the United Nations Declaration on Human Rights were being violated by United States authorities in the case of the "Hollywood Ten." Among the articles which Scott charged had been violated were those entitling an individual to a fair and public hearing, the right to freedom of thought, conscience and religion, and the right to freedom of opinion and expression, and the right to work. [REDACTED]

John Howard Lawson

Lawson was one of the "Hollywood Ten" who participated in a nationwide speaking tour on behalf of those individuals.

New York Informant [redacted] reported that Lawson was among the speakers appearing at a mass meeting on October 27, 1949, in New York City under the auspices of the New York Council of the Arts, Sciences, and Professions to protest the conviction of the eleven Communist leaders. During his talk he stated that this trial revealed the use of police and steel pigeons and indicated a conspiracy existed to outlaw a philosophy and a thought and that it is the duty of men of culture to fight the conspiracy to destroy the freedom of the American people.

New York Informant [redacted] reported that Lawson was the principal speaker at a meeting also sponsored by the Arts, Sciences, and Professions Council held on November 16, 1949, at the Hotel Sutton in New York City. During his talk Lawson charged that progressive pictures are rarely made and when they are, the large chain theaters refuse to accept them. [redacted]

Lawson was also scheduled to address a meeting in Boston, Massachusetts, on November 20, 1949, under the sponsorship of the Brighton Group of the Progressive Party. While he was in Boston, he conferred with Dr. Marlow Shapley and John H. M. Howells, chairman of the Massachusetts Council of the Arts, Sciences, and Professions. On November 22, 1949, Lawson made a two hour speech before the Student Lawyers Guild at Harvard Law School. In addition, he spoke at the Community Church in Boston on November 23, 1949, in which speech he was extremely critical of the manner of holding the trials of the "Hollywood Ten" and of the Communist Party leaders. [redacted]

Lawson was also one of the featured speakers, according to New York Informant [redacted] at a meeting sponsored by the National Council of American-Soviet Friendship held at Madison Square Garden on December 5, 1949.

[redacted] office of the "Hollywood Ten" on December 19, 1949, revealed that Lawson had returned to the Pacific Coast on December 16, 1949.

In addition to his speeches in the Boston and New York areas, Lawson on November 29, 1949, spoke at a Civil Rights Congress banquet at the Bellevue Stratford Hotel in Philadelphia and was also scheduled to speak at Swarthmore College in the suburbs of Philadelphia on December 1, 1949, and in addition had scheduled speeches at the University of Pennsylvania on December 1 and at Temple University on December 2, 1949. According to Philadelphia Confidential Informant [redacted] Lawson also spoke on December 3, 1949, at a luncheon sponsored by the Philadelphia Council of the Arts, Sciences, and Professions. [redacted]



Mr. [REDACTED] a source of information of the Los Angeles Office, on February 2, 1950, advised that a press release had been prepared by the Conference Organizing Committee in Los Angeles calling for a conference and mass meeting to strengthen relations with the Soviet Union which meeting was to be held in Los Angeles on February 5, 1950, at the Park View Manor. Lawson, according to the press announcement, was scheduled to speak on the subject of the History of American-Soviet Relations with its Current Trends. Lawson spoke as scheduled.

[REDACTED] on March 23, 1950, reported that Lawson had been elected as a member of the Board of Directors of the newly formed Los Angeles Chapter of the American Council of Soviet Friendship.

The Daily Worker of April 10, 11, and 12, 1950, advised that Lawson together with Adrian Scott was to be one of the principal speakers at the "Dead Line for Freedom" rallies to be held on April 12, 1949, which rallies were being sponsored by "25 victims of contempt citations issued by the Un-American Activities." Lawson was quoted in these articles as stating that the blacklist is complete and that there "is a terrible atmosphere of fear in Hollywood." He also charged, according to the April 10, 1950, issue of the paper, that by its failure to act on his appeal, the Supreme Court had contributed to the fear which haunts Hollywood.

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE  
MOTION PICTURE INDUSTRY BY THE HOUSE COMMITTEE  
ON UN-AMERICAN ACTIVITIES**

(April 16, 1950 to June 23, 1950)

**CURRENT DEVELOPMENTS CONCERNING THE "HOLLYWOOD TEN"**

**Petition for Rehearing by Supreme Court of Appeals of  
Lawson and Trumbo**

As previously reported, the Supreme Court on April 10, 1950, announced it had reached a decision to refuse to review the contempt convictions of John Howard Lawson and Dalton Trumbo.

The April 25, 1950, edition of the Daily Worker, reported that the attorneys for the "Hollywood 10" had filed a petition with the Supreme Court for a rehearing.

By letter to the Bureau dated April 8, 1950, Honorable Robert H. Jackson, Associate Justice of the Supreme Court, wrote the Director advising that in Communist cases coming before the Supreme Court the Court was "bombarded" with communications from sympathizers telling the Court how to decide such cases. He also stated that very few communications were received by the Supreme Court in connection with other cases coming before it. He then stated that if the Bureau so desired he would be glad to furnish the communications received by him in connection with Communist cases. Pursuant to his offer, which was accepted by the Bureau, Justice Jackson furnished copies of several petitions which had been received by him in connection with the Lawson and Trumbo cases. One of the petitions so received was from "businessmen, professionals and housewives of the Hollywood Community" containing 1083 signatures. A second petition from "cartoonists in the motion picture industry" contained 71 signatures, and a third petition the origin of which was not shown contained 68 signatures. In addition he furnished a copy of a telegram from "producers, directors, actors, writers, musicians and agents in the motion picture industry" containing 332 signatures.

All three petitions and the telegram urged the Supreme Court to hear the Lawson and Trumbo appeals and to decide the case in favor of the appellants. An examination of the names contained in the material

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received from Justice Jackson reflected the names of numerous individuals who are known to have been members of the Communist Party in the Hollywood area or who are known to have participated in activities indicating a sympathy for the Communist cause. Due to the great number of such names they are not being set forth herein but are being indexed into the files of the Bureau for future reference. [REDACTED]

The May 30, 1950, issue of the Washington Post reported that on May 29, 1950, the Supreme Court had refused to reconsider the cases concerning Lawson and Trumbo and that these two individuals together with the remaining eight of the "Hollywood 10" would be brought into court in the near future. [REDACTED]

In connection with the refusal of the Supreme Court to reconsider the Lawson and Trumbo cases, the Daily Worker of May 30, 1950, contained a statement by Lawson in which he was quoted as saying, "I write this statement in anger. I have nothing but hatred and scorn for the Congressmen, officials and judges, who are violating their trust, and consciously and coldly endeavoring to destroy the privileges which American citizens have sought to create and preserve throughout their history. It is becoming increasingly evident that the Truman Administration is preparing their aggressive and unnecessary war, and desires to silence all views that speak for peace. This is a Truman court, and it is acting as a political arm of the Administration." [REDACTED]

#### Status of Prosecution Against the "Hollywood Ten"

The Washington Star of June 9, 1950, reported that on that date Lawson and Trumbo were scheduled to appear in Washington, D. C. for sentencing. The article stated that the previous day Trumbo had arrived from Los Angeles and was met in New York by Lawson at which time they had issued a statement that they would seek a reduction of the one year sentence which they had received. [REDACTED]

The Ten Star Edition of the Washington Times Herald of June 9, 1950, reported that on that date Lawson and Trumbo were sentenced to serve one year in jail and were fined \$1000 each. The article continued by stating that the attorneys for the defendants had argued for suspension or reduction of the sentences and that Judges David A. Pine and James M. Curran had agreed to consider the question but had rejected the appeals of both defendants to be placed on probation. Judge Pine, in committing Trumbo, stated that he had displayed "a willful, blatant and defiant attitude" when appearing before the House Committee. [REDACTED]



An editorial appeared in the Washington Star on June 11, 1950, commenting upon the sentencing of Lawson and Trumbo in which it stated that the Daily Worker had been "tearing its journalistic hair" claiming that the monopoly powers which control the movies were sending Lawson and Trumbo to jail and charging that the two defendants were being victimized because of their refusal to "sell their brains to Jew-baiters, negro-lynchers and warmongers." The editorial in the Star then commented that there was no truth in the Daily Worker charges and that the defendants were being jailed only because of their refusal to tell the Congressional Committee whether they were Communists.

The remaining eight of the "Hollywood 10" were originally scheduled to be tried and sentenced on June 20, 21 and 22, 1950. However, due to the fact that the various judges were busy with other cases, the hearings were not held on the days scheduled. The following is the status regarding the sentences imposed on each of the defendants: John Howard Lawson and Dalton Trumbo were sentenced to one year in jail and a fine of \$1,000 and have started serving their prison sentence; Albert Maltz, Alvah Bessie, Ring Lardner, Jr., Lester Cole, and Samuel Ornitz were each sentenced to one year in jail and \$1,000 fine; Herbert Biberman and Edward Daytryk were each sentenced to six months in jail and a fine of \$1,000, while Adrian Scott is confined to the hospital and his sentence has been postponed until August.

With regard to the above-mentioned attempts by defense attorneys to obtain a reduction in the sentences of Lawson and Trumbo, Washington Field Informant [redacted] on June 8, 1950, reported that a group representing the New York Council of the Arts, Sciences and Professions, which group included Lawson and Trumbo, was to arrive in Washington on June 8, 1950, for conferences at the Department of Justice and the White House. On this same date Los Angeles Informant [redacted] reported that arrangements were being made by Judge Isaac Pacht, former Los Angeles Superior Judge, for a meeting between Charles Katz and Martin Popper, attorneys for Lawson and Trumbo, and James V. Bennett, Director of the Bureau of Prisons.

Los Angeles Informant [redacted] also reported that Ben Margolis, one of the attorneys for the "Hollywood 10" has indicated that plans are being made to create a campaign to bring pressure on the Attorney General to ask for a lighter sentence for the defendants. The informant also advised that a campaign is pending to seek a Presidential pardon for the defendants.

This informant has also indicated that Martin Pepper and Margolis have indicated that they feel that pressure can be put on the Attorney General through the following members of Congress from California: Chet Hollifield, Helen Gahagan Douglas, Cecil King and Clyde Doyle. Also according to the informant, committees were being formed in Los Angeles and New York known as the "Committee to Free the 10." The activities of each committee will be handled by the National Council of the Arts, Sciences and Professions.

On June 19, 1950, Los Angeles Informant [redacted] reported that consideration was still being given by certain individuals active in the Hollywood Council of the Arts, Sciences and Professions to attempt to bring pressure on the Attorney General although the informant was unable to learn of any concrete activity in this connection with the exception that efforts were being made to get certain people to contact Helen Gahagan Douglas, urging her to talk to the Attorney General in an effort to obtain reduced sentences for the defendants.

#### Activities in Support of the "Hollywood Ten"

In addition to the activities above set forth in connection with attempts to obtain lighter sentences for the defendants, there follows a brief summary of other activity occurring in behalf of the "Hollywood 10."

The Hollywood Council of the Arts, Sciences and Professions which has been extremely active in behalf of the "Hollywood 10", on April 3, 1950, took into its headquarters Patricia Killoran Hull who had been coordinating activities in behalf of the defendants. Hull, in 1947, was identified as a member of the Communist Party by Los Angeles Informant [redacted]

On April 11, 1950, on the day following the announcement of the Supreme Court's refusal to review the cases of Lawson and Trumbo, Los Angeles Informant [redacted] learned that the National Broadcasting Company had requested the "Hollywood 10" to furnish two of that group and Robert Kenny, their attorney, to make a recording of their expression of the feeling concerning the Supreme Court opinion which recording would be sent to New York for use on the radio program "Voices and Events."

During the few days following the Supreme Court's decision, members of the "Hollywood 10" who were in Los Angeles were conferring almost constantly and Herbert Biberman advised Los Angeles Informant [redacted] that an intensive demonstration was planned to be held in front of the

Federal Building in Los Angeles on April 15, 1950, which must be made to appear as a spontaneous demonstration. He indicated that the Hollywood Council of the Arts, Sciences and Professions would be the organization to call the demonstration. In this connection David Robison, Executive Director of the Hollywood Council of the Arts, Sciences and Professions, arranged for the Daily Peoples World to place an announcement in that paper calling for a demonstration to be held on Saturday, April 15, 1950. Robison and Biberman also arranged for support of the demonstration from the American Russian Institute at Los Angeles, the International Workers Order, the Civil Rights Congress and the American Jewish Congress at Los Angeles. The first three of these organizations have been cited by the Attorney General as within the purview of Executive Order 9835, while San Francisco Informant [redacted] in 1949 advised that the leaders of the American Jewish Congress in Los Angeles were for the most part Communist Party members.

The above-mentioned demonstration was held as planned on April 15, 1950, and Los Angeles Informant [redacted] reported that the demonstration appeared to have been directed by Biberman, who was assisted by Patricia Hall, previously identified as a Communist Party member, and Anne Shore, Executive Director of the Los Angeles Chapter of the Civil Rights Congress. The informant reported that an estimated 300 to 350 people took part in the demonstration, carrying placards requesting the Supreme Court to give a hearing to the "10", to save the Bill of Rights and stating that a Government blacklist is un-American.

On April 16, 1950, Ring Lardner, Jr., one of the "10" was scheduled to appear on a radio program, Mutual Newswatch of the Air, over Station KHJ and on the same date he and Alvah Bessie were scheduled to make recorded statements for the radio program Voices and Events, which has been previously mentioned.

On April 17, 1950, Los Angeles informant [redacted] reported that the Hollywood Council of the Arts, Sciences and Professions was busy collecting signatures for petitions to be sent to the Supreme Court in behalf of the "Hollywood 10." It is believed that the signatures obtained are those which appear on the petitions and telegrams previously mentioned as having been received from Justice Jackson of the Supreme Court.

On April 18, 1950, a delegation sponsored by the Hollywood Council of the Arts, Sciences and Professions called on Mr. Ernest Tolin, U. S. Attorney at Los Angeles, urging him to transmit to the Attorney General the delegation's feeling that the Department of Justice should do all in its power to persuade the Supreme Court to hear and render a final decision in



the case of the "Hollywood 10." The majority of the individuals comprising this delegation have been identified as Communist Party members or Communist Party sympathizers.

On April 18, 1950, representatives of the Hollywood Council of the Arts, Sciences and Professions were working on an idea to obtain television time for the "Hollywood 10." Subsequently, Los Angeles Informant [redacted] was advised that arrangements had been made for a television program on May 1, 1950, over the Columbia Broadcasting System on which program Trumbo and Carey McWilliams were to debate with Florabel Muir, a newspaper columnist and W. C. Ring, Los Angeles Attorney, the question "Should the Supreme Court review the convictions of the Hollywood 10?" This program was held and Trumbo took very little part outside of the prepared script, with McWilliams taking the lead in upholding the positive side of the question. McWilliams has been identified as a Communist by [redacted]

On April 19, 1950, Los Angeles Informant [redacted] learned from Biberman that plans were being made for a motorcade parade through the Hollywood area on a future date with the hope that it could take place on April 22, 1950. Following a hearing for a parade permit, the Police Commission recommended that the parade application be denied.

On April 21, 1950, an "after theatre meeting" was held at the Coronet Theatre in Los Angeles which meeting was under the chairmanship of Howard Da Silva. Among the individuals who spoke at this meeting in behalf of the "Hollywood 10" were Lester Cole, Dorothy Tree, screen actress, Carl Brant of the United Electrical, Radio and Machine Workers of America, Frances Williams, actress, Will Geer, actor, and Gale Sondergaard, actress and wife of Biberman. Of the above, Da Silva, Cole, Tree and Sondergaard have been identified in the past as members of the Communist Party by Los Angeles Informant [redacted] while Brant and Williams have been similarly identified by Los Angeles Informant [redacted]

Following the denial by the Police Commission of the parade permit for the planned motorcade parade as above set forth, plans were made for a picket line to be held on April 22, 1950. On that date, shortly after noon, between 75 and 100 individuals conducted a demonstration picket line in front of the office of the Hollywood Council of the Arts, Sciences and Professions. In addition to carrying placards, those participating in the picket line passed out circulars in behalf of the "Hollywood 10."

On April 28, 1950, Los Angeles Informant [redacted] reported that members of the "Hollywood 10" were working on a motion picture film or a "strip film" dealing with the Supreme Court decision in connection with the case of the "Hollywood 10". This informant learned from Biberman that he and others in the Hollywood area were "shooting" the actual speeches of the defendants themselves while in New York. Lasser and others were "shooting" from a script containing inserts from statements by the "10" before the House Committee. [redacted]

In this connection, the informant on June 9 and 10, 1950, reported that the picture film was being produced by the Hollywood Council of the Arts, Sciences and Professions and that the film was almost completed and would be made up in both 16 and 35 mm. prints. It will run for approximately 18 minutes and it is planned to distribute the film both nationally and internationally. The informant reported that among the individuals who have worked on this film are Paul Jarrico and Joseph Strick. Jarrico has been identified as a Communist Party member while Strick is believed to be identical with an individual of the same name who was active in the Young Communist League in Los Angeles in 1943 and who claims to be president and co-owner of the Strick Film Company. With regard to the distribution of the film, the informant learned that Strick plans to have the distribution handled through New York which will include a showing of the film to representatives of the trade companies of various eastern European countries and in addition prints of the film will be sold to progressive national distributing companies such as Contemporary and Brandon. [redacted]

The May 11, 1950, edition of the Washington Daily News reported that a group of individuals including the "Hollywood 10" had addressed an appeal to the United Nations Commission on Human Rights on May 10, 1950, requesting the United Nations to investigate their convictions for contempt of Congress, charging that their convictions violated the International Declaration on Human Rights. [redacted]

The New York Compass of May 25, 1950, carried a news item reflecting that the Authors League of America had declared that the refusal of the Supreme Court to review the case of the "Hollywood 10" had perpetuated a situation in which there exists in the United States "a form of censorship".

dangerous to the rights and economic subsistence of all authors." The article indicated that the League had been critical of the Supreme Court's decision inasmuch as the "censorship" was not based on the content or literary value of the works of the authors themselves but was based on their political associations, politics and opinions. [REDACTED]

The June 5, 1950, edition of the Daily Worker contained an article indicating that the National Council of the Arts, Sciences and Professions was on that date initiating a nation-wide campaign to free the "Hollywood 10" and had publicized the fact that messages of protest against the convictions of these individuals had been received from such individuals as George Bernard Shaw, Pablo Picasso, M. Joliot-Curie, and J. D. Bernal. The national campaign above-mentioned was to begin with a mass rally at Manhattan Center in New York City on June 5, 1950, under the joint sponsorship of the National Council of the Arts, Sciences and Professions and the Joint Anti-Fascist Refugee Committee. The article indicated that John Howard Lawson would represent the "Hollywood 10." According to this article, in addition to the messages of protest received from the individuals previously mentioned, such messages of protest had also been received from professional and scientific associations in India, France, Great Britain, Italy and Denmark, including the following organizations: All India Progressive Writer's Association, the Committee of the World Congress of the Defenders of Peace, the Permanent Committee of the Partisans of Peace and of Liberty, and the French Committee for the Defense of the Film.

Los Angeles Informant [REDACTED] on June 12, 1950, reported that the Hollywood Council of the Arts, Sciences and Professions appeared to be synonymous with the "Committee for the Hollywood 10," the purpose of which committee was to obtain better publicity for the "10." This committee was scheduled to be organized at a testimonial dinner on June 24, 1950, which would actually launch the committee. This informant also advised that Herbert Biberman desired that a similar committee be organized in New York. [REDACTED]

In addition to the foregoing activities, members of the "Hollywood 10" and their supporters made numerous speeches in behalf of the defendants. In this connection the June 14, 1950, edition of the New York Compass reported that the members of the "Hollywood 10" with the exception of Lawson and Trumbo would be the honored guests and principal speakers at a protest meeting on the following Monday under the auspices of the National Council of the Arts, Sciences and Professions, which rally was to be held in New York. In addition, Detroit informant [REDACTED] reported that representatives of the "Hollywood 10" were scheduled to appear in Detroit, Michigan on June 21 and 22, 1950, at a rally sponsored by the Civil Rights Congress. This informant reported that



the individuals scheduled to appear at this meeting were Gale Sondergaard, the wife of Herbert Riberan, and Riberan. This informant also learned that these individuals were scheduled to make appearances at Madison, Wisconsin on June 19 and 20, 1950, and at Chicago, Illinois on June 23 and 24, 1950.

[REDACTED]

#### Miscellaneous

The April 24, 1950, edition of the New York Compass reported that Louis Budenz in an address before the 29th Annual Communion Breakfast of the New York Post Office Holy Name Society had declared that all of the members of the "Hollywood 10" were members of the Communist Party.

[REDACTED]

Columnist Drew Pearson in his columns which appeared in the Washington Post on June 20 and 22, 1950, reported that Louis B. Mayer of M-G-M Studios had paid a large fee to Edgar Dunlap of Gainesville, Georgia, a close friend of Congressman John S. Wood of Georgia. This column by Pearson inferred that the payment to Dunlap was for the purpose of influencing Congressman Wood not to hold hearings on Communism in Hollywood in 1945 and 1946. There has been no information available to substantiate the inferences by Pearson. It is interesting to note, however, that on June 16, 1950, which was prior to the appearance of Pearson's columns, Los Angeles Informant [REDACTED] reported that Robert W. Kenny, one of the attorneys for the "Hollywood 10," had been in contact with Pearson and that Kenny had indicated that the motion picture producers had paid Congressman Wood a fee in 1946 to hold up the hearings concerning Communism in the motion picture industry. Kenny stated that he hoped that Pearson would use some of this material furnished by Kenny in his future columns. Kenny further indicated that Pearson wanted to help the "Hollywood 10" and that he (Kenny) was leaving for Washington the following Sunday and would call Pearson at that time.

[REDACTED]

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE  
INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES  
(JUNE 24, 1950, TO DECEMBER 31, 1950)**

**Activities Prior to House Committee Hearings in October 1947**

In September 1950, Los Angeles Informant [redacted] furnished additional information regarding the "unfriendly" witnesses subpoenaed before the HCUA in October 1947 in connection with that committee's investigation of Communism in Hollywood.

The informant advised that at the time the "unfriendly" witnesses received subpoenas, two or three of them had previously appeared before the Tenney Committee in California and these individuals realized they had to be extremely careful in any testimony to avoid a conflict with testimony previously given before the Tenney Committee. In addition, if they denied Communist Party membership, there was a possibility that the Government might be able to prove such membership. If, on the other hand, they admitted such Communist Party membership, it would result in trouble for such witnesses.

In view of this, the two or three individuals concerned, one of whom was John Howard Lawson, conferred separately and apart from the rest of the witnesses and decided it would be best to make no answer before the HCUA concerning Party membership.

The informant reported that prior to leaving Los Angeles to appear before the HCUA, one of this inner-group, believed by the informant to be either Lawson or Albert Maltz, discussed the matter with Ned Sparks, then Chairman of the Los Angeles County Communist Party. Sparks agreed with the plan and assured this representative that the Communist Party had maintained no actual membership records concerning the prospective witnesses. Thereafter, prior to the hearings this particular group convinced the other prospective witnesses that the best plan was to not answer any question concerning Communist Party membership. The informant reported that there was considerable dissatisfaction on the part of the other prospective witnesses over the fact that this group had taken it on themselves to decide a course of action without consulting the other prospective witnesses.

GLS:dkr

The informant further reported that when the HCUA brought forth and read into the record the membership cards of the "Hollywood ten," the latter were completely amazed and mystified in view of the assurance they had received from Sparks that no membership records on them had been maintained by the Communist Party. However, the die had been cast and they felt they then had to go ahead with their previous plan.

The informant also reported that there had been considerable dispute and dissention among the prospective witnesses relative to the choice of attorneys to represent them. Robert W. Kenny was finally chosen as Chief Counsel and attorneys Charles Katz and Benjamin Margolis often became angry with Kenny during their association as defense counsel. The informant reported that both Katz and Margolis regreted the choice of Kenny as Chief Counsel, but that the retention of Kenny had been insisted upon by Dalton Trumbo, one of the "Hollywood ten."

With reference to the other attorneys, the informant advised that Bartley Crum had been called in at the insistence of Lewis Milestone inasmuch as Milestone insisted on having some legal representation of a "non-Red" character. Robert Rossen insisted on Katz as one of the attorneys while Lawson and Herbert Biberman wanted Margolis.

#### Status of Prosecution of "Hollywood Ten"

In order to set forth the results of the prosecution of the "Hollywood ten," there is set out hereafter a table showing the name of each defendant, the sentence received and the place of incarceration.

<u>Name</u>	<u>Sentence</u>	<u>Incarcerated</u>
Alvah Bessie	1 year and \$1,000	Federal Correctional Institute, Texarkana, Texas



<u>Name</u>	<u>Sentence</u>	<u>Incarcerated</u>
Herbert Biberman	6 months and \$1,000	Federal Correctional Institute, Texarkana, Texas
Lester Cole	1 year and \$1,000	Federal Correctional Institute, Danbury, Connecticut
Edward Daytryk	6 months and \$1,000	Prison Camp Mill Point, W. Va.
Ring Lardner, Jr.	1 year and \$1,000	Federal Correctional Institute, Danbury, Connecticut
John Howard Lawson	1 year and \$1,000	Federal Correctional Institute, Ashland, Kentucky
Albert Maltz	1 year and \$1,000	Prison Camp Mill Point, W. Va.
Samuel Ornitz	1 year and \$1,000	Medical Center for Federal prisoners Springfield, Mo.
Adrian Scott	1 year and \$1,000	Federal Correctional Institute, Ashland, Kentucky
Dalton Trumbo	1 year and \$1,000	Federal Correctional Institute, Ashland, Kentucky

The July 22, 1950, issue of the Washington Star reflected that on the previous day Martin Popper had appeared before Judge David A. Pine with a request for a reduction of sentence of Trumbo, Ornitz, Maltz and Jessie. The article stated that Judge Pine refused the request and had commented concerning the defendants' "acornful and belittling attitude" toward the committee and their desire "to make a hippodrome of the performance."

On August 2, 1950, Los Angeles informant [redacted] reported that there had been a disagreement between representatives of the Hollywood Council of the Arts, Sciences and Professions and Marzolis regarding the time when the fines levied against the "Hollywood ten" should be paid. Edward Biberman and Gale Sondergard, brother and wife, respectively, of Herbert Biberman,

felt that such fines should be paid immediately and prior to any application for parole on the part of the "Hollywood ten." Margolis, on the other hand, felt the fines should not be paid until the time arrived for possible parole. On August 7, 1950, this informant reported that on instructions from the office staff of the Hollywood Council of the Arts, Sciences and Professions, nine checks of \$1,000 each had been sent to Washington in payment of nine of the fines. It should be noted that at that time only nine of the "Hollywood ten" had actually been committed to prison inasmuch as Adrian Scott had obtained postponement of sentence due to illness. [REDACTED]

#### Activities in Support of "Hollywood Ten"

##### Committee to Free the "Hollywood Ten"

In June 1950, Los Angeles informant [REDACTED] advised that officials of the Hollywood Council of the Arts, Sciences and Professions (ASP) doubted the ability of Patricia Hull, the Executive Secretary of the committee to carry out effectively the committee's activities. Los Angeles informant [REDACTED] on June 30, 1950, reported that Tiba G. Willner had been chosen to coordinate the work of the committee which was to open its offices next door to the ASP within the next few days. Willner has been identified by Los Angeles informant [REDACTED] in 1945 as a Communist Party member. [REDACTED]

In July 1950, the ASP sent a notice to its membership calling attention to the fact that the Executive Board of the ASP had voted full support for a new group to be called the Committee to Free the Hollywood Ten, and that the new committee was driving toward a goal of 100,000 signatures on a petition to President Truman to free the "Hollywood ten" and that the ASP had assumed responsibility for obtaining a large portion of the signatures. The communication reported that the committee further asked that letters be written to Congressmen urging them to ask the Attorney General to take favorable action on the reduction of sentences for "the ten." This ASP letter enclosed petitions for the obtaining of signatures.

Mr. Calcel Essey reported that the Committee to Free the Hollywood Ten in the Summer of 1950 had moved its office into that of the ASF.

A circular issued by the committee advised that its activities include the presentation of a 30-minute motion picture film "The Hollywood Ten" that speakers would be made available for lectures, talks and discussions and that the committee had on hand a wide selection of printed material concerning the case of the "Hollywood ten."

In September 1950, Los Angeles informant [redacted] reported that Tiba G. Willner had been replaced as Chairman of the committee by Sonja Biberman due to the fact that Willner's husband was very ill. Los Angeles informant [redacted] has reported that Sonja Biberman has a long record of Communist Party membership and activity and she is, in addition, the sister-in-law of Herbert Biberman.

Los Angeles informant [redacted] reported that when the committee had been launched in June 1950, an estimated 12,000 to 15,000 dollars had been raised in cash and pledges. Ethel Geer advised that an additional 12,000 to 13,000 dollars had been raised by the committee up to the middle of October 1950, which funds were raised through sustainers, donations and receipts from meetings, functions and similar events.

Walter Scratch, editor of the Hollywood Citizens News on November 1, 1950, reported that the committee had released an open letter addressed to the American people and signed by the wives of eight of the "Hollywood ten." This letter was printed for mass distribution and copies were being sent to the President and the Attorney General, all members of Congress, ministers, educators, civil and public leaders. This letter was in an effort to gain support for the "Hollywood ten."

This letter was not signed by the wife of Edward Dmytryk and it should be noted that in September 1950, Bartley Crum, attorney for Dmytryk had issued a statement in Dmytryk's behalf to the effect that Dmytryk as of the issuance of the statement, was not a member of the Communist Party and had



not been a member at the time of the HCUA hearings in October 1947. Adrian Scott was not married at the time of the issuance of this letter. It should be noted that all of the eight wives signing this letter have been at one time or another identified as Communist Party members. [REDACTED]

On November 22, 1950, Los Angeles informant [REDACTED] reported that a meeting had been held at the home of Mrs. Lester Cole attended among others by Sonja Biberman, Charles Katz and Ben Margolis. The meeting considered the future activities of the committee. Katz and Margolis emphasized the importance of starting on a campaign of letters to the President requesting executive clemency for the ten defendants and at the same time attempting to obtain a rehearing on requests for paroles.

The informant reported that the committee had received a letter from Dalton Trumbo in which he suggested certain action to be taken by the committee. The gist of this plan was to bring together a select group of approximately a dozen "prestige" people who were nationally known who would operate independent of the Committee to Free The Ten. This group would have its own counsel who would go to Washington and "stir things up" and call on the Attorney General in behalf of "the ten." This new group outwardly would be working entirely on its own and independent of the committee. The informant advised that the plan also called for the formation of a group of "prestige individuals" who would be associated through the National Council of the Arts, Sciences and Professions in New York City to agitate for executive clemency and/or parole for "the ten."

#### Foreign Support of the Ten

The July 26, 1950, edition of the Daily Worker contained an article reflecting that Samuel Sillen, Editor of Masses and Mainstream, had given a report to the Fifth International Film Festival concerning the "Hollywood ten." This report according to the article stressed the fact that these individuals were in jail because they "opposed the use of films for war....they refused to make films which degrade and brutalize the minds of the people." The article stated that following the report, he was given a standing ovation which lasted for several minutes. [REDACTED]

The August 18, 1950, edition of the Daily Worker contained an article to the effect that one of the Chinese Communist delegates to the International Film Festival in Czechoslovakia had sent a greeting to the Progressive Film Workers of America and to the "Hollywood ten" for publication in the Daily Worker. Translation of this letter contained a salute to the "ten imprisoned American Progressive Motion Picture Workers." [REDACTED]

#### Film Entitled "The Hollywood Ten"

The July 9, 1950, edition of the Daily Worker publicized a new film entitled "The Hollywood Ten" indicating that the stars of the pictures were the ten Hollywood figures who had been cited for contempt of Congress. The film featured actual scenes of the appearance of witnesses before the HCUA as well as scenes of the defendants with their families and a review of their works. The article stated that the film was being distributed by the ASP Film Co. located at 1586 Crossroads of the World, Hollywood, California. [REDACTED]

On July 29, 1950, the Committee to Free the Hollywood Ten issued a news release concerning the picture. This announcement stated that the film was being shown commercially in theatres in Los Angeles and arrangements were being made for its exhibition in other cities and that it was also being shown before church, labor, veteran, educational and other organizations. [REDACTED]

The column of David Platt appearing in the Daily Worker of August 25, 1950, publicized the film and stated that "the witch hunters were worried about the world-wide demand for the film, prints of which have been ordered and sent to France, Sweden, England, Scotland, Australia, China, Czechoslovakia and the Soviet Union." [REDACTED]

The August 31, 1950, edition of The Film Daily, a Daily Motion Picture trade paper contained an editorial by Chester H. Bahn in which he pointed out that the picture entitled "The Hollywood Ten" was being distributed

by Contemporary Film Company; and that exhibition was being sought in motion picture houses in the United States. The editorial was then extremely critical of this picture and purposes for which it was issued and then urged exhibitors and distributors to have nothing to do with the showing of this film.

#### Miscellaneous

On June 9 and 10, Los Angeles informant [redacted] reported that Ben Margolis and Martin Popper felt there had not been enough pressure put on the Attorney General in connection with the "Hollywood ten" and they felt such pressure could be applied through Congressmen Chet Hollifield, Cecil King, Clyde Doyle and Congresswoman Helen Gahagan Douglas. The informant advised on June 14, 1950, that efforts were being made to get individuals to talk to Mrs. Douglas in an effort to obtain her support in behalf of the "Hollywood ten." [redacted]

On July 5, 1950, this same informant reported that the Hollywood Arts, Sciences and Professions Council was starting a campaign to obtain petitions urging the pardon of "the ten" and that the organization was making these petition forms available for other organizations and groups. [redacted]

The August 21, 1950, edition of the Daily Worker reported that the California Democratic Party organization had under consideration action in behalf of obtaining the release of the "Hollywood ten" and that the Independent Progressive Party had approved a resolution condemning the action of the HCUA and urging President Truman to grant a pardon to the "Hollywood ten." [redacted]

The Daily Worker of September 8, 1950, reported that Mrs. Herbert Biberman, Mrs. John Howard Lawson and Mrs. Albert Maltz, wives of three of the "Hollywood ten" had presented a petition bearing the signatures of 10,000 people to President Truman urging executive clemency and the release of the "Hollywood ten." The article stated that the petition had been offered on the previous Friday after the three wives had conferred with Assistant Attorney General Raymond Whearty. [redacted]



New York informant [redacted] attended a meeting in New York City of the National Council of the Arts, Sciences and Professions on September 13, 1950, and advised that this meeting had adopted a resolution requesting executive clemency for the "Hollywood ten."

The December 13, 1950, issue of the Los Angeles Examiner contained a news item to the effect that Robert W. Kenny, attorney for eight of the "Hollywood ten" had requested the Federal Parole Board to reconsider its denial of parole to the eight. [redacted]

A release by the Washington News Service also dated December 13, 1950, stated that Kenny's application for reconsideration by the Parole Board was based on a recent Supreme Court decision to the effect that a witness need not answer questions concerning his political beliefs if such answers would be self-incriminating. Kenny was quoted as stating that the applicants for parole would not have been convicted if they had raised a claim for the privilege against self-incrimination "in a technically correct manner."

The December 22, 1950, edition of the Daily Worker reported that 17 prominent writers, scientists, architects, educators and religious leaders had made an appeal for the parole of eight of the "Hollywood ten" still in prison. The article listed the following individuals as signing this appeal: Dr. Harlow Shapley, Dr. Linus Pauling, Thomas Mann, Carey McWilliams, Frank Lloyd Wright, Dr. Ralph Barton Perry, Professor Kirtley Mather, Professor Mark Van Doren, Reverend John Howland Lathrop and Dr. Robert Morris Lovett.

#### Activities of the "Hollywood Ten"

##### Alvah Bessie

By letter dated November 24, 1950, the Dallas Field office advised that Bessie who was confined in the Federal Correctional Institute, Texarkana, Texas, had been eligible for parole on October 28, 1950, but that the parole for him had been denied by the Parole Board and his earliest release date would be April 29, 1951. [redacted]

**Herbert Biberman**

The Dallas office by letter dated November 24, 1950, advised that Biberman would be released from the Federal Correctional Institute, Texarkana, Texas, on November 28, 1950, and that his plans were to return to Los Angeles where he would be employed by Morris A. Halprin, President of the Pacific Coast Textile Company, 439 East 3rd Street, Los Angeles, as Assistant Buyer at the salary of \$100 per week. On November 29, 1950, the Los Angeles office advised that Biberman had arrived on that date in Los Angeles.

[REDACTED]

On December 7, 1950, Los Angeles informant [REDACTED] advised that a reception was scheduled to be held for Biberman on December 9, 1950, at the home of Mr. and Mrs. Ben Clark, 1557 Orio Lane in Hollywood and that invitations to this reception had been sent to approximately eighty handpicked individuals of the so-called cultural or intellectual type.

[REDACTED]

**Edward Dmytryk**

During the first week of September, Associated Press News Dispatches revealed that Bartley Crum had issued a news release in behalf of Dmytryk in which Dmytryk stated that he was not then a member of the Communist Party and had not been a member at the time of the HCUA hearings in October 1947. Los Angeles informant [REDACTED] advised that the ASP felt that some statement from them should be forthcoming regarding Dmytryk's press release, and on September 11, 1950, issued a press release stating that Dmytryk's statement had in no way changed the situation concerning the "Hollywood ten," and stating that the central issue in the case was unaltered. It should be noted that Los Angeles informant [REDACTED] several weeks prior to Dmytryk's statement had indicated that Dmytryk together with Scott had never been considered "red hot" Party members. The informant advised that Dmytryk had attended very few Party meetings and was of the opinion that Dmytryk had joined the Party somewhat reluctantly in the first place.

[REDACTED]

The State Department furnished a communication dated November 24, 1950, from London, which reflected that the publication Today's Cinema of November 10, 1950, had reflected that a new film production company had registered as "Edward Daytryk, British Productions, Ltd. with a capital of 100 pounds. The article stated that H. A. Bronsten of Independent Sovereign Films had severed all connections with Daytryk and based on his political learnings desired that Daytryk not be permitted to return to England. (State Department #711.001/11-2450)  
XR 841.452 )

The December 6, 1950, edition of the Daily Worker reported that Daytryk together with Biberman had served five months of his sentence and had been paroled. [REDACTED]

#### Samuel Ornitz

Under date of November 25, 1950, the Kansas City office advised that Ornitz was confined in the Medical Center for Federal Prisoners of Springfield, Missouri, under number 7666H, and that he would be eligible for conditional release on April 30, 1951. Arrangements were made by the Kansas City office to be advised ten days prior to his release.  
[REDACTED]

#### Adrian Scott

On August 4, 1950, Los Angeles informant [REDACTED] reported that he felt in all probability that Scott had been caught by the Communist Party and pointed out from his own experience in the movement, it is not too easy to break away. He also advised that Scott was never considered a red hot Party member. [REDACTED]

#### Proposed New Hearings by House Committee on Un-American Activities

The June 25, 1950, edition of the Washington Star reported that Representative Velde had called for a reopening of the investigation of Communism in Hollywood by the HCUA declaring that the committee had "photostatic evidence" of the Communist Party affiliation of 23 movie figures.  
[REDACTED]



The Chicago Daily Tribune of December 29, 1950, reported that the House Committee on Un-American Activities in 1951 contemplated an exhaustive investigation into Communism in the entertainment field including motion picture, radio and the theatre. It was indicated that Representative Walter would move for the new proposal as a result of the committee's recent questioning of Edward G. Robinson. [REDACTED]

Miscellaneous

The November 24, 1950, issue of Variety reported that on the previous Wednesday, the U. S. Circuit Court of Appeals had reversed the decision of Federal Judge Leon Yankwich which awarded Lester Cole \$75,000 damages as a result of his suspension by M-C-M subsequent to his appearance before the HCUA in October 1947. The court stated that Judge Yankwich should have instructed the jury to determine whether Cole's refusal to disclose to the committee whether or not he was a Communist tended to "shock, insult or offend the community." The court also ruled that Yankwich had "admitted conflicting testimony."

**VI - INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION  
PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN  
ACTIVITIES OF THE HOUSE OF REPRESENTATIVES**

**Activities in Connection With The "Hollywood 10"**

On February 5, 1951, [redacted] reported that a meeting had recently been held by the Independent Motion Picture Producers Association attended by Edward Dmytryk, I. E. Chadwick, Ronald Reagan and others at which Dmytryk admitted that he had been a member of the Communist Political Association. In line with this admission Chadwick and Reagan advised Dmytryk that in order to clarify his position he should contact the FBI and explain his position fully.

Los Angeles Informant [redacted] advised that the above meeting had actually taken place on February 2, 1951, that Dmytryk was then attempting to obtain employment in the motion picture industry but that no company was willing to hire him because of his Communist activities and that Dmytryk had sought advice of this group as a means whereby he could exonerate himself with the film industry. Dmytryk admitted to this group that he had signed a petition requesting the release of the eight remaining members of the "Hollywood 10" in the hope he could aid his friend Adrian Scott. He also indicated if subpoenaed at this time before the HCUA he would testify.



*[Handwritten signature]*  
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[REDACTED]

The Washington News of February 21, 1951, reported that the Federal Parole Board had denied parole for seven of the remaining members of the "Hollywood 10" still in prison. At that time no decision had been made on the request for parole of Adrian Scott who was scheduled to complete his term on July 28, 1951.

[REDACTED]

The Daily Worker of February 22, 1951, in reporting on the action of the Parole Board accused the U. S. Board of Parole of discrimination against the eight members of the "Hollywood 10."

It should be noted that Daytryk and Biberman received sentences of only six months and had therefore been released prior to this time.

[REDACTED]

The March 6, 1951 edition of the Daily Worker publicized the activity of the Committee to Free the Hollywood Ten, indicating that the committee had urged letters to the U. S. Board of Parole urging parole for those members of the "Hollywood 10" still in prison.

[REDACTED]

On April 30, 1951, Los Angeles Informant [REDACTED] advised that he had heard rumors of a non-specific nature indicating that Gordon Kahn was setting up a "haven" at Lake Chapella in Mexico for the eight members of the "Hollywood 10," recently released from prison. The informant expressed the opinion that there is a possibility that if the group does go to Mexico to do writing that their work may be released under the name of, or in some manner by, John Collier, a film writer in Hollywood who has been connected in the past with one or more Communist-dominated organizations.

[REDACTED]



San Francisco Informants [redacted] and [redacted] reported that Gale Sondergaard, Herbert Biberman, and Howard Da Silva contemplated forming an independent motion picture company and had obtained the rights to "Scottsboro Boy" and Howard Fast's "Freedom Road" and plans had been temporarily made to star Paul Robeson in one of the pictures. It is indicated that the National Council of the Arts, Sciences, and Professions would assist the new organization financially. [redacted]

The May 17, 1951 edition of the Daily Worker reported that five of the original "Hollywood 10" had filed suit against their former employers for more than \$500,000 back pay. The individuals and the amounts of the suits involved therein are as follows: Lester Cole \$150,000 against MGM, Dalton Trumbo \$150,000 against Loew's Inc., Adrian Scott \$150,000 against RKO, Ring Lardner, Jr., \$35,000 against 20th Century Fox and Edward Dmytryk: an undisclosed amount in excess of \$15,000 against RKO. [redacted]

Activities In Connection With 1951 Motion Picture  
Hearings By House Committee On Un-American Activities

The February 27, 1951 edition of the Los Angeles Times reported that Chairman John S. Wood of the House Committee on Un-American Activities (HCUA) had stated that the Committee would begin hearings the following week on Communist attempts to infiltrate defense plants and the movie industry, but that it had not been decided which phase of the investigation would be considered first.

The March 7, 1951 edition of "Variety" announced that the purpose of the HCUA hearings would be primarily to determine what portion of the Party financing comes from the film colony. [redacted]

Los Angeles Informant [redacted] reported that on March 9, 1951, the Hollywood Council of the Arts, Sciences and Professions (ASP) had sent a letter to its members and supporters calling attention to the new HCUA probe of Communism in Hollywood, referring to the inquiry as an "inquisition."

This letter stated the Committee's objectives were to inflame the American people with hysterical charges of a film workers' "conspiracy;" to demand a complete screening of all workers in all communication industries as a step

toward screening of the total industrial life of the nation. The letter then urged the reader to immediately write to Representative Donald Jackson, a member of the Committee and to the Motion Picture Association of America, urging them to denounce the HCUA investigation. [REDACTED]

ASP sponsored a rally in Los Angeles on March 16, 1951, at which Gale Sondergaard and Howard Da Silva were two of the principal speakers. Both these individuals denounced the HCUA investigation. Another speaker at this meeting was Herbert Biberman one of the "Hollywood 10." Other individuals who spoke at this meeting were William S. Lawrence, Rev. Frederick Mitchell, John Wilson, and Jerry Epstein. [REDACTED]

The ASP held a membership meeting on April 12, 1951, in Los Angeles and information concerning this meeting was furnished by Ruth Drader. She advised that the speakers included Rev. Stephen Fritchman, Howard Da Silva, Sara Jo Lord, Gregory Ain, and Herbert Biberman. This meeting was devoted generally to a criticism of the HCUA and its Hollywood hearings. [REDACTED]

A further meeting of the ASP was held on May 15, 1951, at the First Unitarian Church in Los Angeles which was addressed by Dr. P. Price Cobbs, Martin Hall, and Waldo Salt. The general theme of this meeting was also a criticism of the HCUA hearings. [REDACTED]